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JULY, 1967 INCORPORATING VANITY FAIR

FRENCH

NEW ZEALAND ITALIAN AUSTRALIAN I.S.V.-PATCÉVITCH, President Alexander Liberman, Editorial Director



AMERICAN

AVEDON

COVER: Sprig on a Twig-and lots more on the intarsia fur she's wearing, which is where all the green-thumbery started. Emeric Partos planted pink, violet, orange, and rose mink-anemones on a turtle-necked jacket of grass-green mink. Twiggy put it on. And Giorgio di Sant' Angelo put over a fast one: a freshly painted Eyeflower that blooms just one night. Just long enough to be picked for Vogue's cover. Jacket, of dyed mink, an Emeric Partos design made to order at Bergdorf Goodman. Pakula earrings.

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To Delight – To Luxuriate
from Top to Toe –

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Let there be light in lipstick.

Fabergé creates Glow Frosts.

Light up your lips for summer with frosty-bright new Fabergé liptones.

Glow Frosts are pure soft color and light. Just a hint of glint makes your mouth glow so delectably with your tan. The tanner the rest of you gets, the more these light-catching Glow Frosts do for your lips.

Won't it be great to know you're wearing the lipstick that makes you look your summer best? But hurry. Only 90 more days to glow before Labor Day.

ORANGE GLOW



LIGHT UP YOUR NAILS TOO, IN MATCHING GLOW FROST SHADES OF FABERGE NAIL GLACE.

VIOLET GLOW



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quietly and discreetly into the background. While the fresh, invigorating feeling on your skin lingers on.

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months in oak casks. Like rare

vintage wine.)

So keep a bottle of 4711 handy wherever you are. The kitchen. Bathroom. The glove compartment. Transfer some into a vial to carry in your purse. Your suitcase. And pour it on whenever you need a pick-me-up.

It will never let you down.



We love the way it goes with your new patent Francescans from our square-toed Thorobred collection. About twenty-seven dollars at Lord & Taylor, Neiman-Marcus, J. W. Robinson and stores like that. Mademoiselle Shoes, 350 Fifth Avenue, New York, N.Y. 10001

Mademoiselle shoes.

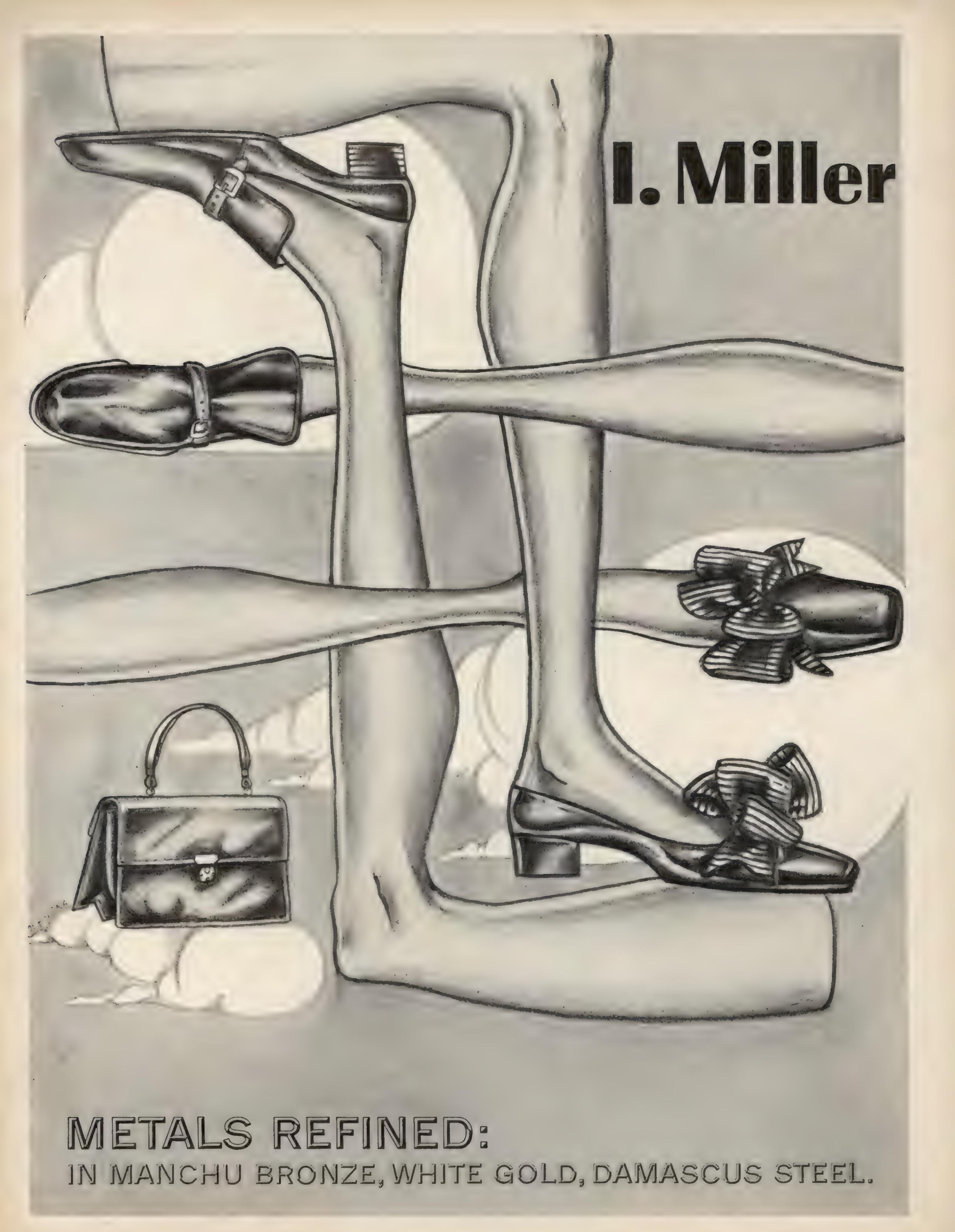
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strikes your legs!

"Lightening" panti-hose from Hudson's colorful designer collection of panti-hose and stockings.

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VOGUE, July, 1967





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It's perfect for every complexion tone because it

make-up as you look.

Corn Silk pressed powder comes in both tailoredtortoise and evening-gold compacts. Try Corn Silk loose powder, too, and liquid foundation. All from Shulton Cosmetics.





the heavenly shoes by MANNEQUIN'

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The Duchess was born with an Oneida spoon in her mouth.

She learned from her marvelous mama about all the things a Duchess should have. Basic things. Like a castle in Spain. An ermine car rug. And Oneida. (And, oh yes—a Duke!)

Stainless by Oneida Silversmiths makes a house of commons a house of lords. For her own private duchy, our Duchess chose "Frostfire"

(shown above). And she treats it royally by keeping her 142-piece service for 12 (\$199) in the Classic Cabinet (at right).

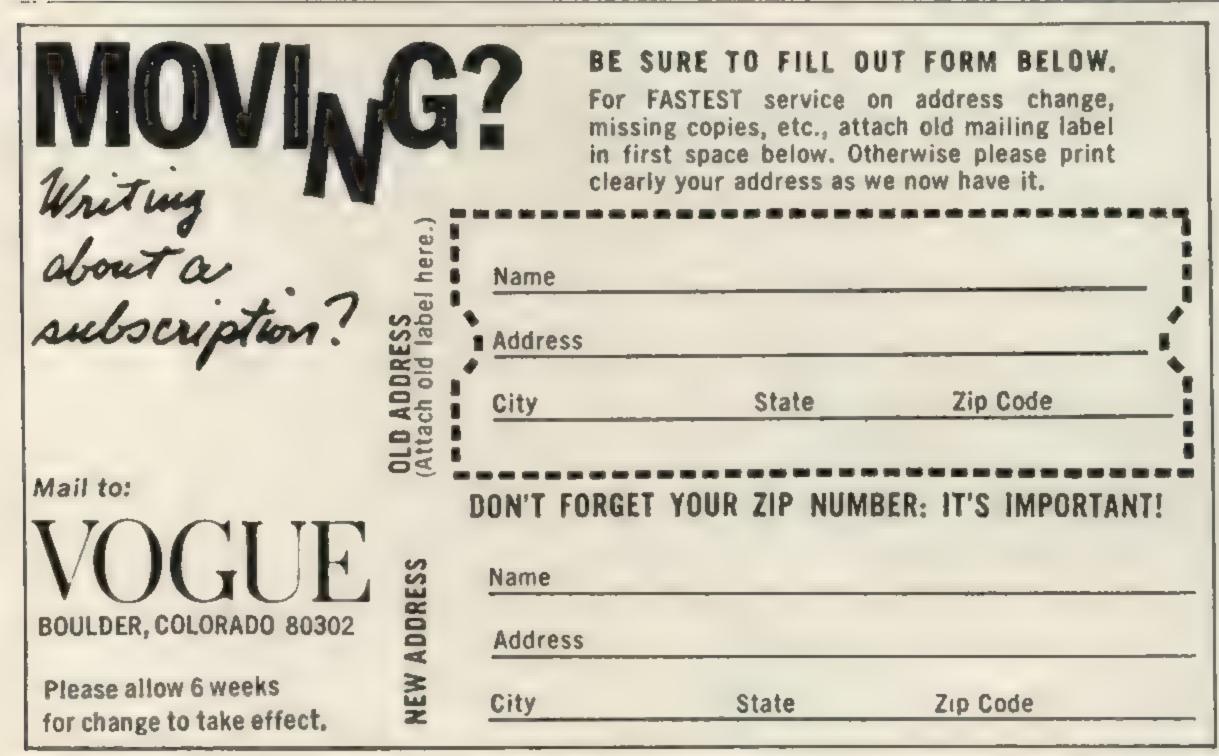
Whatever your taste in sterling, silverplate or stainless, Oneida Silversmiths most certainly makes something you'll want to own. (And want your daughter to be born with.)





the art of being a beautiful heel by David Evins | I. Miller







The belted knit coat



The twelve-months-a-year coat—wanted now for days when summer turns less than toasty . . . wanted later when the chill's for real . . . wanted for travelling any time. High-belted zing-green wool with many-coloured random stripes running circles around it. By Capriel, with its own midriff-striped green dress. About \$120. Vendôme earrings. Joseph J. Mazer bracelets. All: Lord & Taylor. Turnout: Neiman-Marcus; I. Magnin. Stockings by Beautiful Bryans. Coiffure by Suga of Kenneth; Kenneth wig.



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@1967 - Relax-A-cizor

VOGUE, July, 1967

he Art of McCarty: The fortissimo ensemble, double-knit wool played with animation. The jacket, a deft matter of stand-off collar and hipbone-belting. A skirt that knows how to move. Underblousing in a brag of stripes. Brandy brown with black; bot-coal red with black; or yam with navy. 6 to 16 sizes. About 90.00.

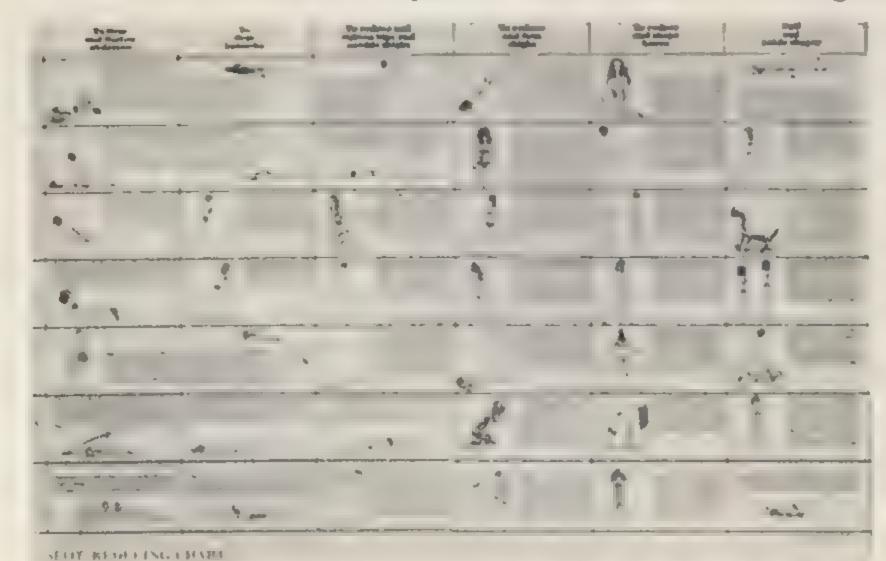
> Joske's Houston



BEAUTY CHECKOUT

exer-cuses... just keep

Those Beautiful People (catch up with them, page 92), do they ever slow down? Or is their hyperactivity the reason they're so marvellously sculptured? Take Mrs. Peter Larkin. When she and her horse aren't loping tirelessly around the family cattle ranch, she's going at a racing clip on foot. ("Have you ever noticed that people don't run any more?" she asked with some dismay.) So what does she do to relax in her Texas swimming pool? This exercise. Hold head up, do breast stroke, then reverse it; that is, push water back, then push water forward. At same time, move one leg straight up and down underwater in a slow scissor-kick. "Like patting tummy and rubbing head. Very difficult at first. Wonderful for neck, stomach, arms, legs. Everything hurts," she said with great satisfaction. . . . Take Mrs. William Rayner. When she isn't culling objets for her décor boutique, writing



nifty cookbooks, or entertaining spectacularly, what does she do to relax in her Southampton pool? The water exercise part of the chart, left, in Vogue, April 15, 1966. She's tacked the chart up near her pool. "After all, you're just standing there, talking there. You might just as well do exercises."... No exercuses chez Rayner. Nor chez any of T.B.P. . . .

Gotcha fish comb?

You've got your Ken Lane jewellery, naturally. Been set up for weeks with Gucci shoes in flower colours. Have Adolfo's bandana at the ready. Ditto the Oscar de la Renta dress with tights to match. But: have you found your fish comb? . . . The comb that's come to be the catch, the kick, the property most wanted for funny-present purposes as well as for perfectly serious hair-minding, is now at Henri Bendel's Gilded Cage (10 West Fifty-seventh Street, as if you didn't know). First brought back for friends, for laughs, by a dashing young male Beautiful Person who found it in an Amsterdam shop, the comb, replica of a fish picked clean, turns out to be not a rare European species, but a little something made in Chicago, U.S.A.—and, happily, special-ordered in fake tortoiseshell by the quick wits at

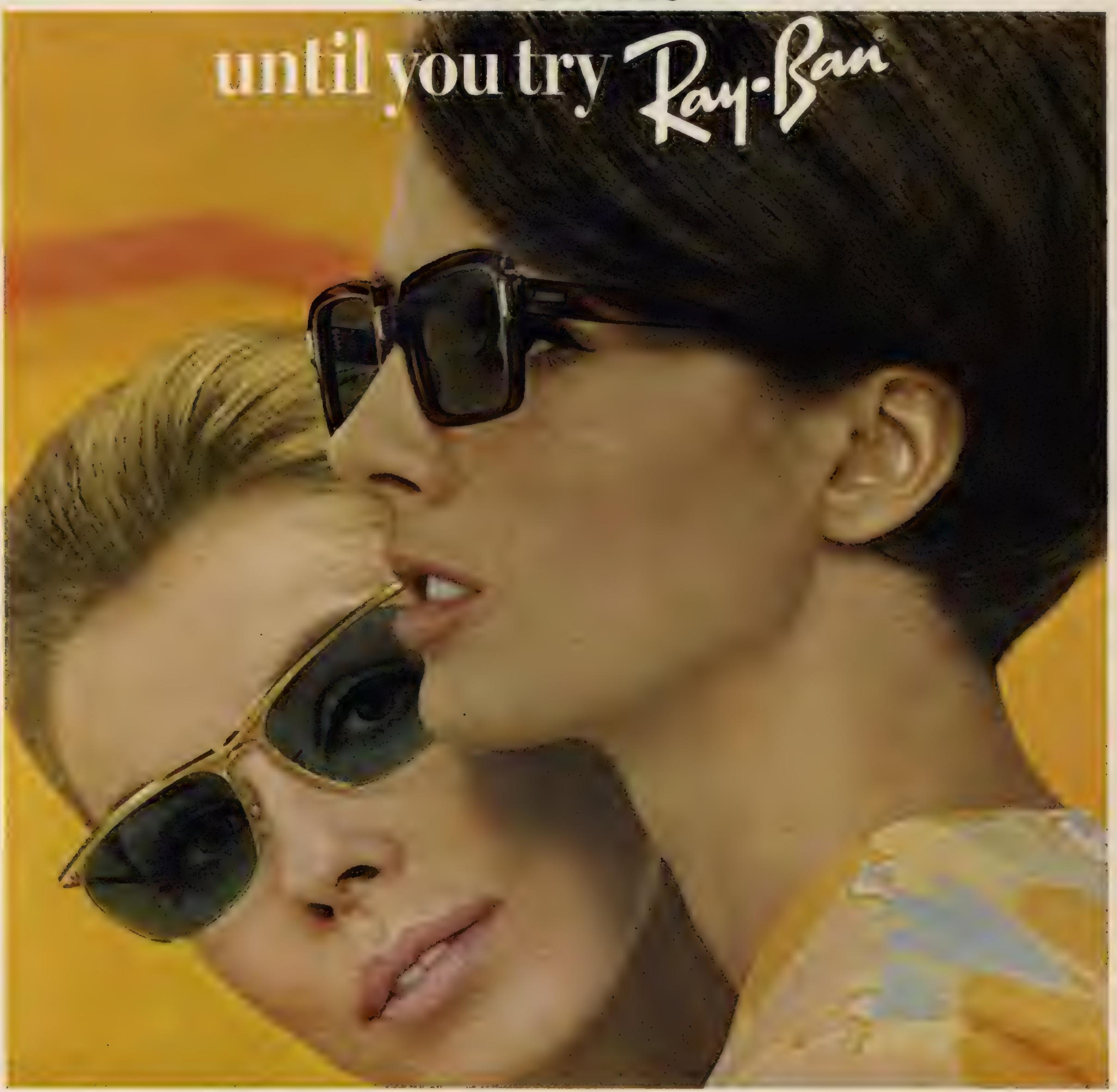


now ...

Legs in You know about happenings. Here's a not happening. Legs are not suffering from the light of the current skirt shortage—not a bit put out by the exposure the snap-judgment experts said would, could, never take. Why? Because most women have learned to cover their own leg deficits one way or another. They slip plain stockings under textured stockings. Or wear leotights. Or put on leg makeup to pave the way for stockings or for bareness. Which process, they've discovered, is no more complicated than putting a makeup base on a face. Leg base, in fact, is a phrase used by Estée Lauder to describe her new waterproof leg makeup. Creamy, quick, wearable in water, if that means anything to you, it comes in these un-flukey shades. A warm Alabaster. Beige. Tropic. Gold. Not spectacularly metallic, Gold provides subtle shimmer to tanned legs in bare sandals or gilt stockings. . . .



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Mrs. Burden writes to faraway friends on sheer and lovely silk. So can you.







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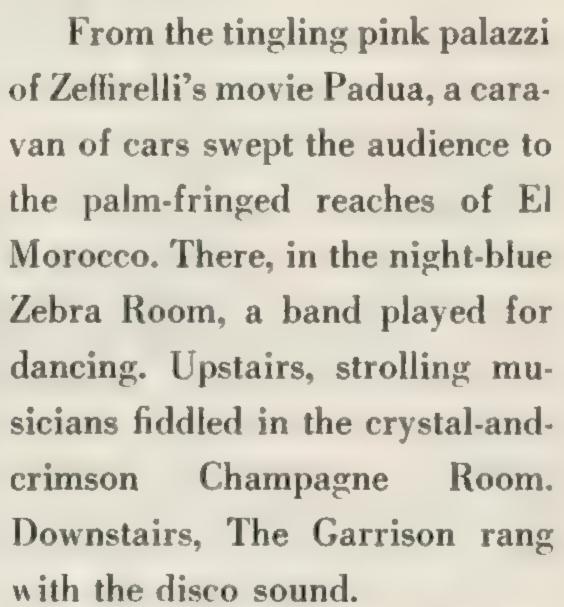
VOGUE'S

A roundelay of pleasures for a gallant cause in New York





Spinning between Shakespeare and champagne, this party mingled worth with mirth. As a rewarding fund raiser for the Society for the Rehabilitation of the Facially Disfigured, it lured a theatreful of people to the New York film opening of The Taming of the Shrew. That Taylor-Burton romp set the rousing pace of the evening.



At this late, late show three buffets of Elizabethan largesse revived the party people who had added hope to charity by watching Petruchio "come to wive it wealthily in Padua."







NOTEBOOK









1. Dr. John Marquis Converse with Mrs. Converse, a member of the committee. (A vice-president of the Society, Dr. Converse is director of the Institute of Reconstructive Plastic Surgery at the New York University Medical Center.) 2. H. R. H. The Duke and the Duchess of Windsor. 3. Mrs. Richard L. Harris with her son, Mr. Richard L. Harris, junior. 1. Mr. Thomas P. F. Hoving. 5. Mr. and Mrs. Giancarlo Uzielli with, right, Miss Pamela Zauderer. 6. Mr. Franco Zeffirelli, director and co-producer of The Taming of the Shrew and Miss Regina Resnik. 7. Mr. and Mrs. T. Suffern Tailer. 8. Mr. and Mrs. Cornelius Vanderbilt Whitney. 9. Mme. Françoise de Langlade and Mr. Oscar de la Renta. 10. Dr. William G. Cahan and Mrs. John R. Fell. 11. Mrs. Byron Janis and Mr. John L. Loeb, junior.



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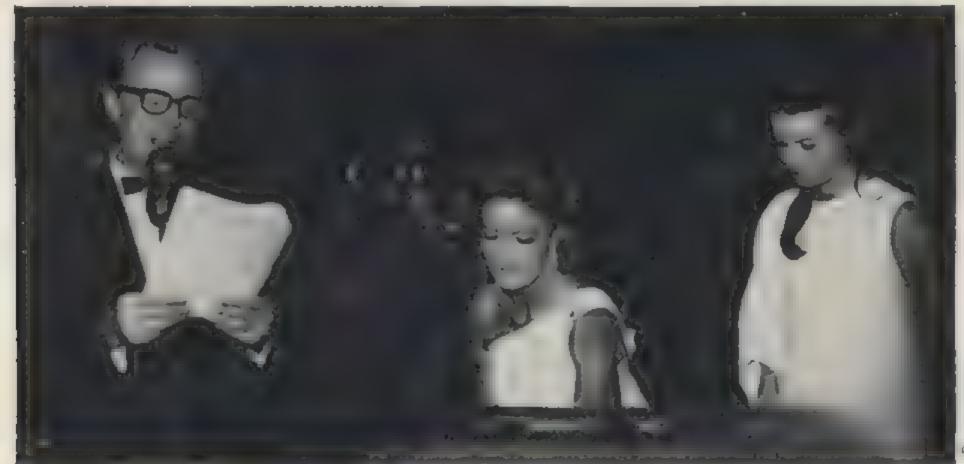
VOGUE'S NOTEBOOK

The flyaway success of The Feather Ball in New York













As bright in plumage as in pleasure for its purpose, The Feather Ball had the feel of the biggest private party of the season. The evening swung from the start when clusters of guests arrived-some by special bus from cocktail parties—at The Plaza ballroom. Awash in candlelight, decorated with bouquets of white roses and frosted blue plumes, each table was a link in a chain of friends. Everyone knew everyone else. And 7 everyone cared for the cause: Just One Break, Inc., a unique New York organization that offers direct help to the disabled -including veterans of Viet Nam-by the direct action of finding them productive jobs.

Buoyed by its own spirit and the music of Cliff Hall, the party spun from dinner to dancing with a letup for a lottery. Draws ranged from a car to flights to the islands, but the grand prize went to J.O.B.—over \$150,000 -making this the finest, most high-flown of all Feather Balls. 1. All blue, white, and silver, the ballroom of The Plaza. 2. Mrs. Iva S. V.-Patcévitch, chairman of the ball. 3. H.R.H. the Duke and the Duchess of Windsor. 4. Drawing of the prizes: Mr. Van Johnson, Mrs. William G. McKnight, junior; Mrs. William P. Rayner. 5. Mrs. Samuel P. Reed, Comte Bernard de Ganay, Miss Susan Engelhard. 6. Mr. Jean-Jacques Boissier and Mrs. William G. McKnight, III. 7. Mrs. Cutting Cushing and Mr. Charles F. Spalding. 8. Mrs. John T. Hamilton, II; Mr. T. Suffern Tailer. 9. Mr. and Mrs. William B. Harding. 10. Mr. William Blass and Miss Nancy Stolkin. 11. Mrs. Thomas M. Bancroft, junior; Mr. John T. Hamilton, II.











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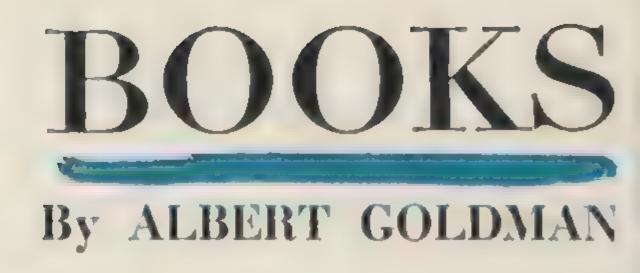
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VOGUE'S NOTEBOOK:



Ferdydurke and Pornografia, "the moral limbo of youth"

Grove Press has brought two sombre old masters and hung them in its gallery of Pop Art. Their creator, the Polish novelist Witold Gombrowicz, lay buried for thirty years in exile and obscurity. Then, suddenly, in as many months, he was discovered, acclaimed "the greatest unknown writer of our time," and awarded the coveted International Literary Prize (twenty thousand do'lars). Gombrowicz's work is rooted in Central European cultural traditions. His first novel is reminiscent of the quirky, grotesque fantasies of the German Romantics; his later book has the classic patina of a Robert Musil or a Thomas Mann. What ties him to the present moment is his obsessive theme: the treacherous, hostile, mutually corruptive relations of youth and maturity.

Ferdydurke (1937) is a satiric fantasy on man the immature. The hero is a writer past thirty, a sort of boy-man, who finds himself awkwardly astraddle the generational gap. Naïvely assuming that society sympathizes with man's struggle for selfrealization, he starts writing a book in which he is neither mature nor immature but simply himself. Then, his life turns into nightmare. A demonic professor wearing yellow gloves appears and, after painstakingly demolishing the book, carries the author off to a school for boys. There and in his subsequent adventures, the hero is batted like a shuttlecock back and forth between the powers that work to infantilize man. One moment he is humiliated by some hideous authority figure—a lecherous old pedant who wants "to give us [the students] little backsides," a smug paterfamilias, a sadistic country squire; the next, he is overtaken by filthy-mouthed schoolboys or loutish servants, who symbolize the primitive, regressive impulses in humankind. Growing progressively more paranoid with each debasing episode, the hero finally turns trickster and savagely pits his persecutors one against the other.

Ferdydurke associates immaturity with hatred of authority and then justifies such hatred by painting the world of adult values in the most repulsive colours. Pornografia (1960) takes the opposite tack by showing how the beauty and glamour of youth can seduce even the most mature and intelligent of men into actions of criminal irresponsibility.

Two aging intellectuals on a holiday fall under the spell of a country boy and girl. Itching to see the young people perform the fantasies they excite, the men plot to draw the pair into an illicit relationship. The victim of their erotic conspiracy is the girl's fiancé, a tranquil, prosperous farmer. This poor man is so reduced by jealousy that finally he offers himself to the boy's knife like a sacrificial animal. In the chilling final scene, young and old meet for a moment over the corpse of their victim. What they experience is neither guilt nor horror. The boy and girl, who have just shed innocent blood, smile sheepishly like naughty children. One old man feels a delicious "lightness"; the other is transfigured.

Witold Gombrowicz grimly underscores the truth that nothing is more difficult in our time than assuming or maintaining the identity of a mature man or woman. In a society that would just as soon hold people back as help them forward, man does hang back in the moral limbo of youth. What youth has to offer maturity, however, may be just another temptation, a nearly irresistible temptation to an evil that seems like innocence.





MIGUEL DORIAN fashions the never-out-of-season dress. Silk and worsted in white with black, white with brown, brown with black. Sizes 6 to 14. Under \$100. Lord & Taylor, New York; Montaldo's, all stores; Bramson, all stores, Chicago; Sakowitz, Houston; Sandra Post of Florida, Bal Harbour; Frost Bros., San Antonio.

Moe Mathan

530 Seventh Ave., N.Y.C.

VOGUE'S REAUTY BEAUTY

To sun: some or none

One of the paintings in Spain's Escorial shows Philip II's retinue with all the women wearing masks. Simple. Protecting their camellia white skin from the sun. All these centuries later, there are women who don't want to—or can't—tan, because of skin condition or allergy. If you're one such, or if you just want to control a tan, Irma Shorell has something new for you: Sun Creme. (Yes, Life Begins at 40, the very same Irma Shorell.) Sun Creme has been tested for years under all conditions of sun and light reflection. It's an innocent-looking, flesh coloured fluid cream with, evidently, blocking power plenty against guilty-type rays. Seems to disappear, but stays there. Is water repellent. No reason why it shouldn't go family plan for children, and men, too.

Putting you on in colour

Vogue is all for brown this summer. Clothes. Faces. Bodies. But you can go independently beige, cream, or —get this—blue, mauve, or green. The name is Coty Originals Body Paint. The game is putting it on. You roll your own legs, arms, back, et cetera, with liquid makeup from a small tray with a foam rubber roller. (Visualize miniature versions of the things house painters use to paint houses with, and you've got it.) New and nifty it is. Good coverage. Smooth finish. In four skin shades, pale to bronze. Plus a separate Coty Color Kit with three unskin shades, lime, blue, mauve. Play it any way you like: for body makeup, tan touch-up, pseudo stockings, fun and games, or pure shock appeal. Packed in a paint bucket. What else?

H₂O with an I.Q.

We get letters all the time asking what to do about facial hair. There is no one answer for all women, skin and hirsute conditions varying as they do. Now a rather sweet and simple approach to the situation has come along: Brush-Off by Chemway. It's a cosmetic-y kind of product that depends for its action on plain tap water. You dip a special nylon brush in water, foam up Brush-Off from a little cachepot. Apply. Take five. And do it again. No danger of overcooking as the stuff becomes inert when dry. Brush-Off is made to work on the S.S. zone (sub something or other), as hair emerges from the follicle, before growth is exposed. This underplot is hatched for a thorough removal job and soft, stubless regrowth. In two sizes, one for travel, one for the home front, both handsome to have around. At Bonwit Teller among other places.

Here come the winners... VOGUE August 1 tells who won the Prix de Paris... who's wearing the new fashion for the Daring Young Romantics



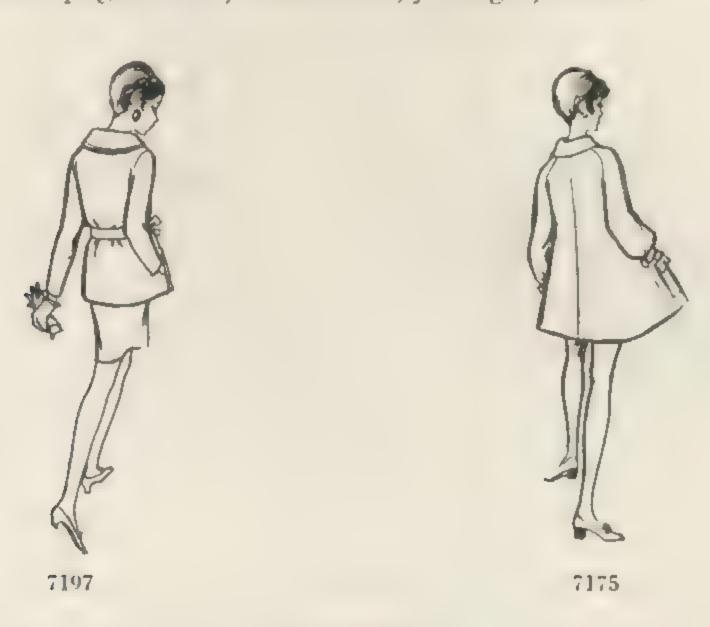


Lady Eversharp Band Razor

In muted lilac, green, blue. Color-matched case. Eversharp, Inc., where science creates comfort for you. ...

Vogue Patterns

(Continued from pages 74-75; other views, yardages, details)



VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4092, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10C FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX. Back views here of the patterns used for the fur coats on pages 74-75. Pointers for working in fur: To cut, place fur wrong side up on table, outline pattern with coloured chalk, with no seam allowance. Cut from the wrong side with a single-edge razor blade, going through just the pelt, not the fur, then gently pull cut piece away from scraps. Mark darts, pocket places, etc., also with coloured chalk. To sew, pin first for fitting, as in cloth, but very near edge; sew right at the edge with a zigzag stitch if possible, or regular stitch medium-sized. Use seam binding made for fur-available at trimming shops—and sew right through it, fur and all, in one operation; use fine needle, nylon thread. Good for hems: vinyl tape, or seam binding and tacking by hand.

Far left: Vogue Pattern 7197, a wrapped coat with wide lapels, tie belt; pattern includes a skirt and shorts. The coat (made approximately 3" longer than the pattern) requires 2 yds. of 60" fur for size 12. Pattern in junior sizes 9 to 13, in teen sizes 10 to 16. \$1.50. In Canada, \$1.65. Near left: Vogue Pattern 7175, a full coat with raglan sleeves, one-button cuffs, flapped pockets; pattern includes skirt and shorts. For coat, 21/4 yds. of 60" fur for size 12. Pattern in misses' sizes 10-18. \$2. Canada, \$2.20.

The Nifty Americans

Following is a list of stores across the country where the Elite Juniors fashions on pages 106-107 may be found.

| New York, N. Y | .Bloomingdale's |
|--------------------|------------------|
| Atlanta, Ġa | Rich's |
| Boston, Mass | Filene's |
| Chicago, Ill. | . Marshall Field |
| Cincinnati, Ohio | .Gidding-Jenny |
| Cleveland, Ohio | Higbee |
| Dayton, Ohio | Rike's |
| Detroit, Mich | J. L. Hudson |
| Houston, Texas | Foley's |
| Las Vegas, Nev | |
| Los Angeles, Calif | Joseph Magnin |
| Louisville, Ky Ste | wart Dry Goods |
| Memphis, Tenn | Levy's |

| Miami, Fla | Jordan Marsh | |
|-------------------------------|----------------|--|
| Minneapolis, Minn | Dayton's | |
| Newark, N. J | Bamberger's | |
| New Orleans, La | | |
| Philadelphia, Penna. | John Wanamaker | |
| Portland, Ore. | | |
| Best's Apparel-Nicholas Ungar | | |
| Rochester, N. Y. | B. Forman | |
| Salt Lake City, Utah | | |
| San Francisco, Calif | Joseph Magnin | |
| St. Louis, Mo. | | |

Washington, D. C. Woodward & Lothrop

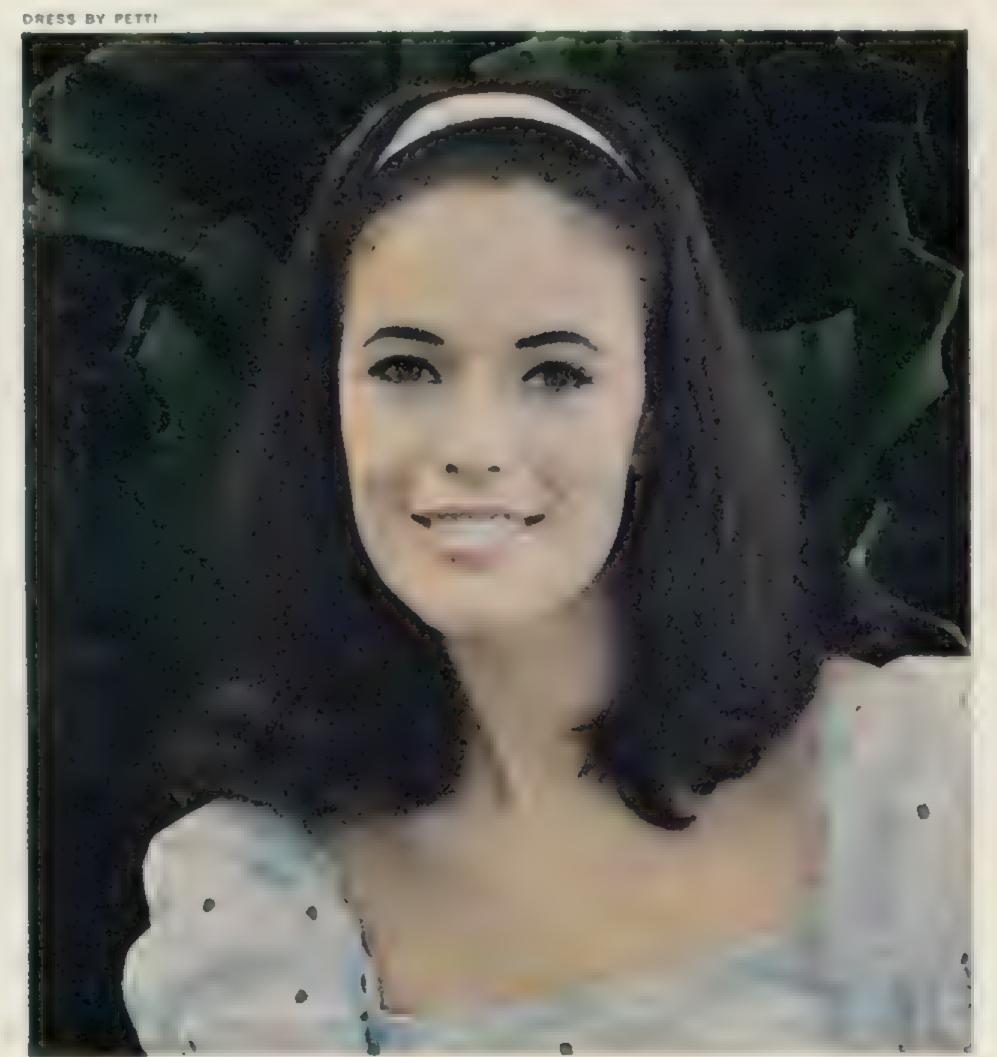
Following is a list of stores across the country where the Gino Charles dresses on pages 108-109 may be found.

| New York, N. Y | Lord & Taylor |
|-------------------|-----------------------|
| West Coast | l. Magnin, all stores |
| Atlanta, Ga., | |
| Barrington, R. I. | |
| Boston, Mass | Jordan Marsh |
| Chicago, III. | Charles A. Stevens |
| Cincinnati, Ohio | H. & S. Pogue |
| Cleveland, Ohio | Halle Bros. |
| Denver, Col | Neusteters |
| Detroit, Mich. | J, L, Hudson |
| Honolulu, Hawaii | |
| Houston, Texas | Folev's |

| Little Rock, Ark. | M. M. Cohen |
|----------------------|--------------------|
| Miami, Fla | |
| Minneapolis, Minn | Dayton's |
| New Orleans, La | |
| Newport, R. I. | |
| Philadelphia, Penna | Nan Duskin |
| Pittsburgh, Penna | Kaufmann's |
| Providence, R. I. | Cherry & Webb |
| Salt Lake City, Utah | Auerbach Company |
| St. Louis, Mo | |
| Washington, D. C | "Julius Garfinckel |







You're free

You. Waterswept...windblown. Free...
to do exactly what you wish every day
all summer long. Tampax tampons
let you forget about differences in
days of the month. Worn internally,
they keep you feeling comfortably cool,
clean, fresh, in or out of the water.
They're the modern way.

for total freedom, total comfort...



VOGUE, July, 1967

Why aren't your feet as sexy as the rest of you?



A silly question.

You have a legitimate reason for not having sexy feet. You ignore them. And you have company.

Millions of women ignore their feet.

Women who spend hours making a wisp of hair casually fall out of place won't spend two minutes on their feet. Why?

Simply because up until now, all a woman could do about unattractive feet was stare at them... hide them...forget them.

Things have changed, thank goodness. Now there's a product named, appropriately enough, Pretty Feet.

Pretty Feet is a pleasant roll-off lotion.

Pour a little on your fingers every day of the

week and rub it into your feet. Then see the rough, dead skin roll right off.

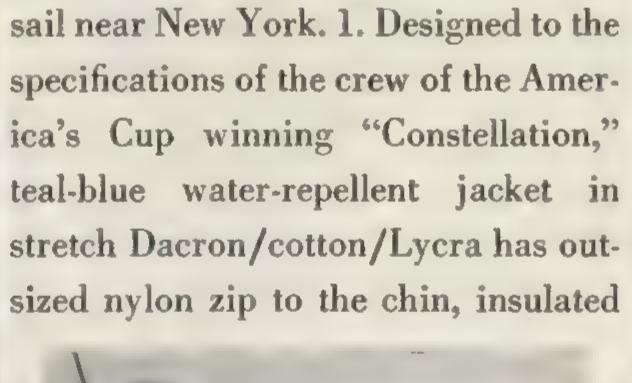
Soon you'll have beautiful feet that can wear open sandals...lovely feet that won't hide in the sand at the beach...smooth feet that won't run stockings.

If you're genuinely interested in making your feet as sexy as the rest of your body, send 25¢ in coin to cover postage and handling for a sample bottle of Pretty Feet. Write to Pretty Feet, Dept. V8, Chemway Corp., Fairfield Road, Wayne, New Jersey.

MENIN VOGUE

...NOTES, QUOTES, AND VOTES

New York: There's no place on a boat for gimmicky sailing gear, but always a place for good-looking clothes that help preserve a yachtsman's style even while swabbing the deck. Here, a clutch of things that passed the test with men who









lining, six pockets, action back. Challenger, by Mighty-Mac, \$65 at Saks Fifth Avenue. 2. Nonsticky, cool acetate shirt, navy-and-white stripe mock turtle, by Damon, \$10 at Bonwit Teller. 3. Terry-lined signal-yellow nylon foul-weather suit. Hood folds up inside zip collar. Mighty-Mac suit, \$73; Parka only, \$45; Abercrombie & Fitch. Sailors suggested bare feet for best traction on wet decks. 4. Heavy Finnish cotton in watercolour stripes of pale blue. Square cut makes it easy, cool, \$18, Design Research, 53 E. 57th St. 5. Navy knit blazer can be stored in a roll, comes out unwrinkled for the yacht club. About \$55 by Damon. At Bullock's-Wilshire. 6. Cool, quick-dry, wheat-coloured cotton bouclé sweater, \$16 by Damon. At De Pinna.



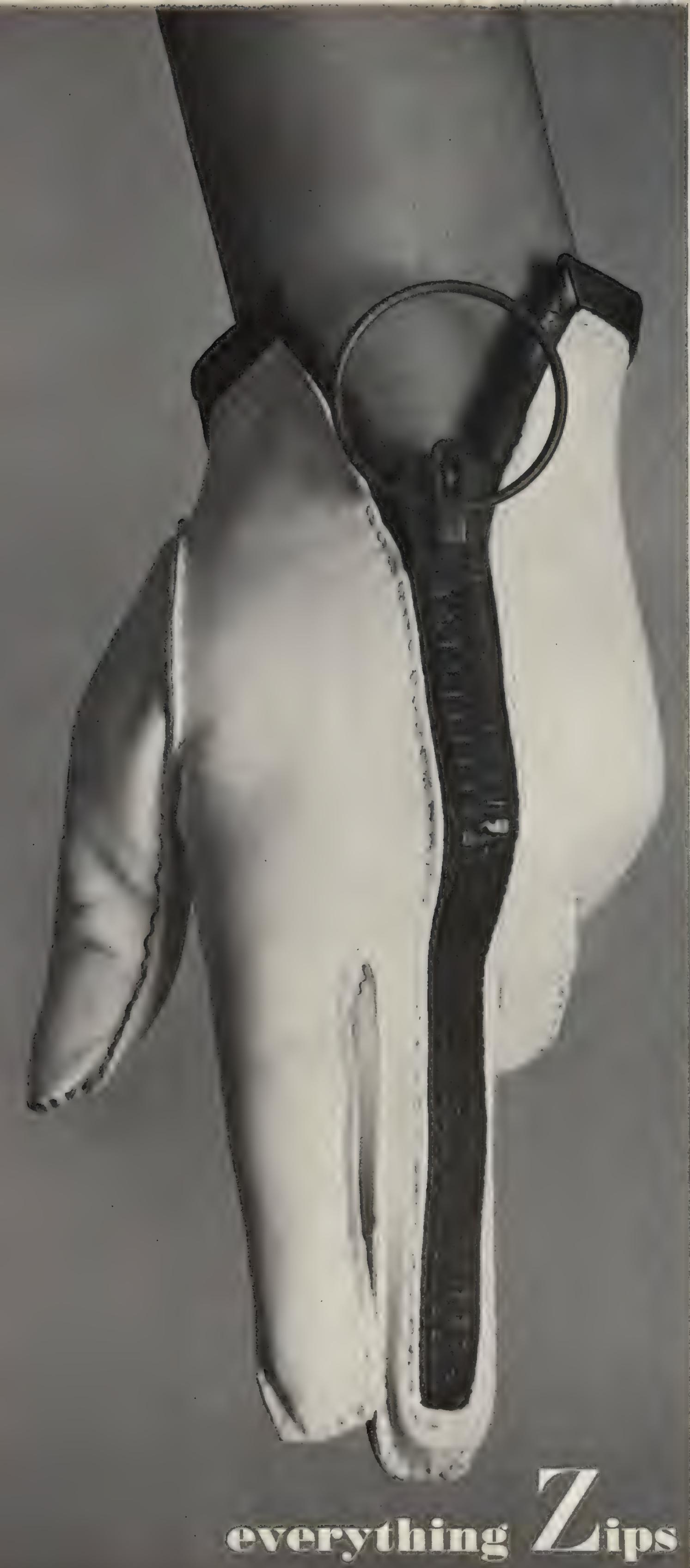
What goes on? With the Norelco L962, almost everything ... AM, FM, short wave or navigational radio bands, a tape recorder to record your own one-hour cassettes, or pick them up from the radio, play them back through it. Microphone for making your own tapes has remote control switch. Weighs ten pounds, works on six batteries, costs \$230 at Abercrombie & Fitch, New York.



The Unrushables, or, how to thrive on champagne and caviar



Less than 5 days to Europe_the route of the Unrushables



JULY, 1967 VOGUE'S

EYE VIEW:

EASHION DREVIEW

Ve're coming into one of the most delicious autumns in years—spontaneity is the keynote of fashion and joie de vivre runs the show. . . .

rom the ground to the knee—on the leg—is where fashion takes off—not from the head down. So, naturally. . . .

like paint, or stockings and pullover giving a one-piece effect. Over this go all your short tweed skirts, above-the-knee dresses, tiny sleeveless tunics—and legs matching or contrasting. . . . The wonderful look for today—fast-moving, practical, modern to the toes.

The boot for the overcoat goes on forever—ditto the boot for the mini-overcoat. Not only a full, covering boot—newest of all is the sandal that maintains the boot line. Has a thong to the knee, and is worn with a special thong-toe textured stocking to keep you warm in winter.

Saint Laurent did a miniature trench coat—now every girl in the world wants to fall into one. . . . Low pockets, a collar, a bit of swashbuckling—but all on a mini-slim scale.

the ratty, skatty, fluffy, nameless furs are greater than ever—but smart only if they're really short and belted—the chic is at the knee and in the boot below.

Pverything looks better with a chain on it—chain belts around the hips of dresses, around the waists of skirts. Loose little chain martingales at the backs of suit jackets. Chain frogs for jacket fastenings. Chains on blouses. Gold chains on black hats. Big chains around your neck over a turtleneck.

Black coats—great. Black with brass buttons—great. Black with all black—great. However—brown net stockings and marvellous brown suède (Continued next page)

The big, bold zip, left—it's on coats, on jackets, on little knit dresses. Next thing you know it'll be on little chopped gloves. Like this—red plastic zipper, white kid glove. By Sant' Angelo for Crescendoe-Superb, \$20. Bonwit Teller.



PBEVIEW

(Continued) boots would be super with a black coat.... A proper black coat is shaped and belted—a little straight, short coat just doesn't have it without a belt.

ore fitted coats—held in back, and wider skirts. Sometimes a larger collar, like a Regency beau's. All coats—whatever their shape—are smaller at the top, and the armholes are very narrow, very round, set in very high.

he cotton coat will hit for winter. All kinds of yummy linings—ratty skatty fur, quilted satin. Or—how about a bright-orange cotton coat, lined right out to the edges in pool-table green wool.

ewest dress is a one-piece pants dress—shorts to above the knee and a shirt top. . . . Quick and easy . . . day or evening.

Capes—fur, wool—will be flung over pants, mini-jupes, whatever you wear. Big romantic capes . . . tailored capes. . . .

he long romantic coat—by Dior, out of Tolstoi, Pasternak, et al—will be around in a big way. This is the tiny-bodice coat with a wide mid-calf skirt—best over a short skirt, with tall boots.

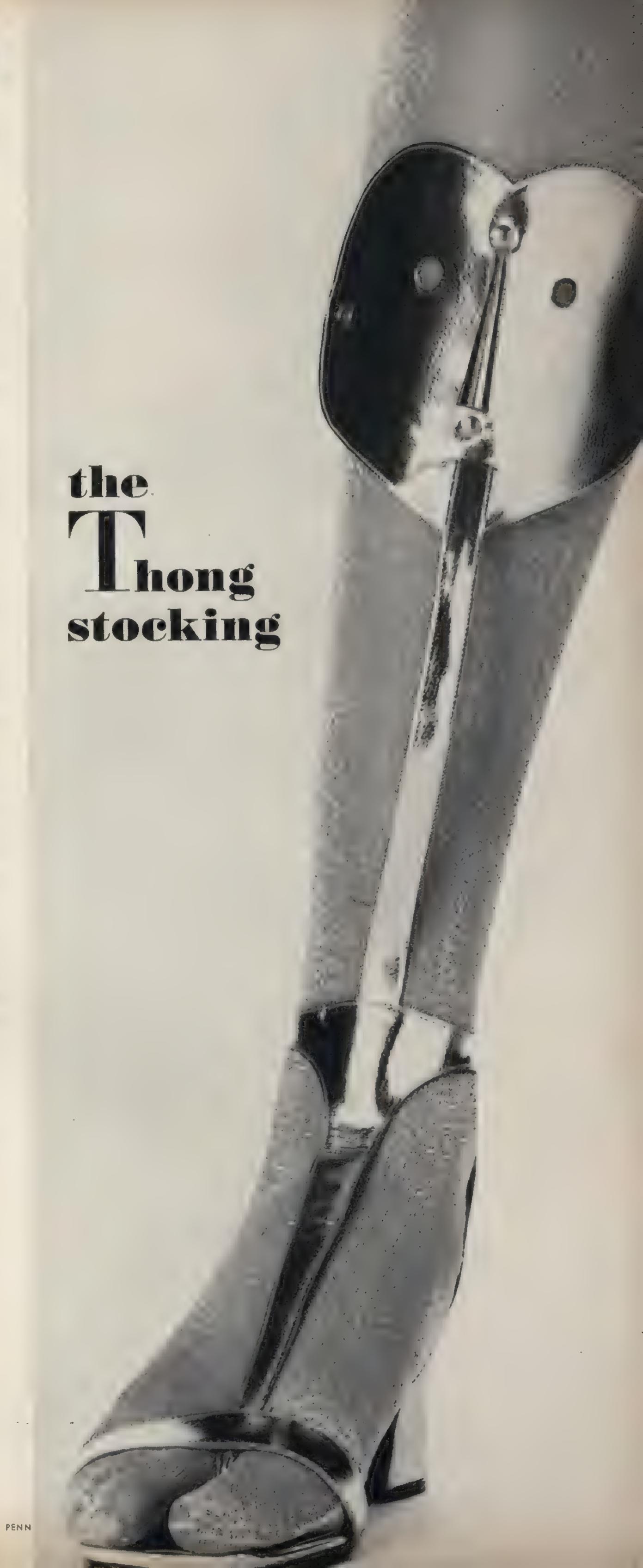
the Romantic Look is in the breeze. It started with seraglio clothes. Then the incredible becomingness of frilled lace shirts and pants suits. Now our eye is on dust ruffles at a hem which stops four or five inches above the ankles—like a Creole's dress.

Soft felt hats with wider brims—Amish hats, worn slightly tilted off the face. Gay caballero hats. Floppy hats with big undulating brims. . . . A hat is right and exciting only if it gives some mystery to the eyes. And also: a fillip of incongruity—it takes a touch of the old grandness to pull off a George Raft fedora.

pening up the face—hair cropped way off the face and into the head—looks terribly young and pretty. Been done forever, of course. But nobody has done it as Mia Farrow has—very short on the forehead and at the sides—which is the secret—with small silky sideburns carefully cut along the cheek. And the ear is revealed, pink and pointed, like a little forest creature's.

ong, long hair will carry on, naturally—lots of women love it and look charming that way. Hair ribbons (Continued next page)

The Romantic Look is coming, left, and these will come with it—huge-brimmed black velvet hats, like a caballero's (this, by Halston; to order at Bergdorf Goodman; Nan Duskin; I. Magnin) . . . long manes of hair cut at different lengths, to make two levels of coquetry—one at the cheek, one at the shoulder (Kenneth did this with hairpieces) . . . and an Edwardian shirt of white cotton batiste with frissons of lace and a throat band (\$75, from Jax). With a mini-dress of gold, the long gold thong, right, makes the line that a boot would—and a thong-toe textured gold stocking makes it all possible, even in the dead of winter. Roger Vivier gold sandal made to order at Saks Fifth Avenue. Hudson stocking.





PBBWIDW

(Continued) and the Alice in Wonderland look are in the new Romantic spirit—and they, too, carry on.... Not so for elaborate postiches—they're dead as mutton.

Our new suit will have a full skirt and a small, straight jacket. Newest with a little chain belt that gives the jacket a bit of shape—narrows the line before the skirt-fullness starts.

ay shoes are slim and low to the ground with a good straight Italian heel. And they still look best with a big gold buckle or a tiny golden bit—especially now that there's a glint of metal between bit and buckle and the gold-chain belt you're bound to be wearing.

he narrow ribbed sweater—the one with skinny long sleeves, shrunken-up armholes, and small turtleneck—continues.

The shirt continues. Tailored for day, with mini-jupe and jacket. Heavenly in lace for evening, and worn with a delicious "smoking"—black gleam or golden paillettes.

fter six, the little tiny dress—in a pretty colour—will be it. Black velvet with spills of white lace will be divine. . . . This was dans le vent last year—this year, it will be worn by all.

With late-day clothes—such as pale or vivid crêpes—coloured stockings always, contrasting or matching. Put nude stockings out out out of your mind. However: smooth or textured gold, silver, white, black—all right as rain.

Its for big evenings: The look of contrasting stockings—vivid purples, greens, whatever—worn with lavish and extraordinarily coloured fabrics is sensational. . . . What makes it a Big Evening? Forget the number of guests and let your own mood answer the question. Most of us really enjoy getting ourselves up at night—so go to it.

Show some skin in the evening—or shut yourself up entirely in some wonderfully coloured cloth. . . . Do nothing by halves.

esign in fabrics today is fabulous—and becoming more and more luxurious and exciting. Colour is everywhere—people think in colour now—and for the first time we are free of a feeling of violence within the design; we've begun to accept it as the modern, exhilarating, marvellous advance it is. . . . For all this, we can thank the artists of today, the modern paintings which influence so many, many things—all of them good.

Golden chains, left, hold and close a black wool ottoman jacket with a black Persian lamb plastron and collar—and a certain 39-steppes mystère. Jacket and dirndled dress, by Barberini (belt added); about \$200. Napier earrings; K.J.L. bracelets. All: Saks Fifth Avenue. Costume: Higbee; Sakowitz. Adler stockings. Ara Gallant coiffure.

Sparkle-plenty chains, right, placed high on a black jacket buttoned with sparkle over a white silk shirt, dirndl skirt. Originala dinner suit; Anglo wool loomed in America. Schreiner earrings. Both at Bonwit Teller. Suit, also Nan Duskin; Gidding-Jenny; I. Magnin. Burkbe belt. Bonnie Doon pantie stockings. Coiffure by Maury of Kenneth.









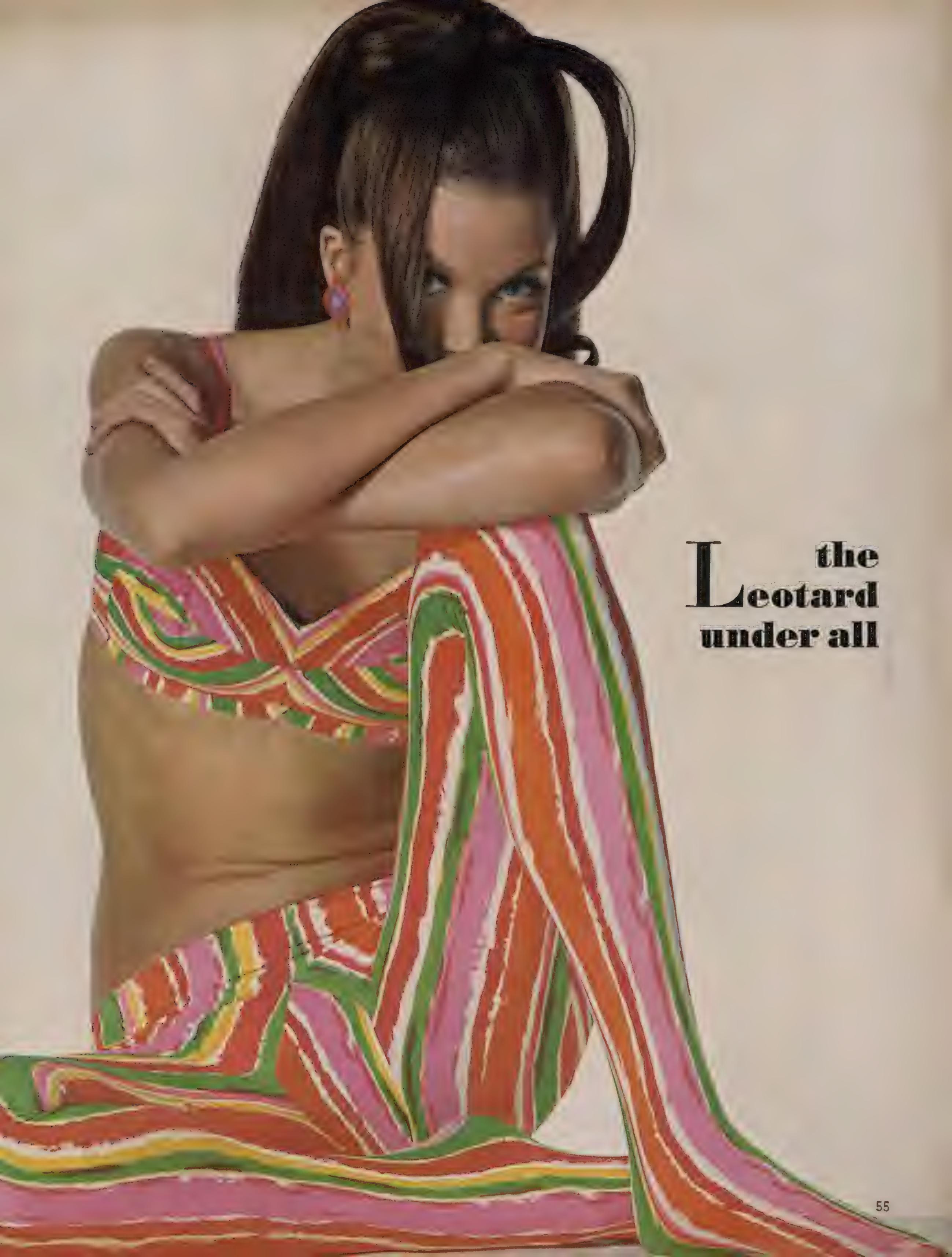






Ring on the shoulder, far left: In turquoise blue, one of the fresh little evening crêpes that look just pulled through a ring, and fall lightly to whatever length you like. About \$200. At Lord & Taylor; Gidding-Jenny; Stanley Korshak. Paillette earrings by Robert Originals. Midriff ring, left: Black silk crêpe zeroing in on the midriff, opening up on bare skin. About \$160. Earrings by Robert Originals. All at Saks Fifth Avenue. Dress, also at Halle Bros.; Sakowitz. Ring by Ruth de Sansegundo. Silver shoes on this page, by Charles Jourdan. And a ring just below the neck, right: Bright pink crêpe pulled through a ring and going straight on from there. About \$200. At Saks Fifth Avenue; Halle Bros.; Gidding-Jenny; Sakowitz. On both pages: Bonnie Doon silver pantie stockings. All three dresses by Oscar de la Renta, of Onondaga silk crêpe. Coiffures by Ara Gallant; Tovar-Tresses hairpieces.















PRWIEW

What's new pussycat, left: the one-piece pants dress with chopped jacket and short, wide, easy legs in a big-cat print...black jersey turtle top belted in leather, hung with chains. Wool turnout by Geoffrey Beene. Jack Gilbert cuff bracelet. Adler knee socks. All: Lord & Taylor. Turnout, also at Neiman-Marcus; Amelia Gray. Necklace of gilt chain, by House of Joy. The shirt races on, right: now it's a fastmoving pants dress snapped out in the sharpest white wool gabardine with a fly front, low flap-pockets, and an unwaisted waist that cries out for chain-done and done. By Ginala; Rochambeau fabric, loomed in America. About \$100. (Available, end of July.) Belt by Saint Laurent for Colony. Both at Miss Bergdorf of Bergdorf Goodman. Dress: Woodward & Lothrop; I. Magnin. Knee socks by Adler. Straight little shorts, far right, and a big turtleneck collar: the pants dress in black shirred crêpe-like a marvellous silk evening sweater that you put everything into, legs and all. By Stavropoulos. At Bonwit Teller. Earrings by Schreiner. Coiffures: Maury of Kenneth; Kenneth hairpieces.





belted coats with Degency collars

Now it has a Regency collar, left: the small, shaped, belted black coat, with the narrowest armholes yet, a wide skirt-and this year, a collar like a Regency rake's. K.J.L. bracelets. Bonnie Doon stockings. Shoes: Seducta by Charles Jourdan (we added the buckle). All, at Lord & Taylor. Coat, also at Rich's; Hudson's; I. Magnin. Back-belted, Regency-collared, near right: the little shaped coat in brown, the full skirt bounced away from the small of the back, K.J.L. bracelets, All: Saks Fifth Avenue. Coat: Nan Duskin; Hutzler's; Frost Bros. Both coats by Originala, of Anglo wool gabardine loomed in America. The suit joins the chain gang, far right, takes a loose little martingale at the back of a straight, longish, grey flannel jacket with vest-points in front. By Frechtel for Renbrook, of worsted. About \$110. Golden bangle by K.J.L. Capri earrings. All, at Lord & Taylor. Coat, also at Julius Garfinckel; Neiman-Marcus; I. Magnin. Joseph J. Mazer enamel bracelet. Stockings by Adler. Kislav gloves. Both pages: chained white felt caballero hat by Halston, made to order at Bergdorf Goodman.













PRINCESS IRA FÜRSTENBERG, this page, and the belted sable coat-short, swashy, wrapped and sleeved like a kimono, held with darkbrown leather. It's sable as it was meant to be, sable for people who love fur . . . love to be out in it in all weathers. Coat, called "Flavie," of natural Russian Barguzin sable, by Revillon. Pale-orange leather gaiters, brown patent leather pumps, by Roger Vivier. All, to order at Saks Fifth Avenue. Pale-orange sweater by Timwear. Taupe tights by Givenchy. Guibert gloves. VERUSCHKA AND FRIEND, oppositethe friend, a magnificent

cheetah whose spotted neck carries a vital fashionmessage: this year, chains on everything. . . . The cheetah, message and all, came from Animal Talent Scouts.

WILLIAM KLEIN









Lalightened hair

Coming in, crystal-clear as the pyramid perching on the shoulder at right: news for the Enlightened Age—which figures, now, to be any age of woman who likes an easy kind of processing that makes hair look like hair only brighter, adapts for sun-streaking and frosting, with no need for covering grey. It's a new mild lightener called Go Go Light, by good-oldreliable Breck, applied like shampoo, and offering these extra Breck-throughs—a hair conditioning element that's added to the single-application mixture, a chart printed on the box that foretells the finished, enlightened result. The Lucite ornament, by Sant Angelo.







Fley... OR SOMETHING

That spring we were in Normandy and living in a sumptuous house, all the more sumptuous for our having, after two years of inundations, had the roof repaired. The sudden absence of pans set out strategically under the beams, the absence at night of ice-cold droplets of water on our peaceful sleeping faces, the absence of a spongy carpet underfoot intoxicated us. We decided to have the shutters painted. From red-dish brown, they had turned dirty brown, then grey brown; finally, in despair, they had taken to drooping, cater-cornered, beside the windows, like banners. Our spectacular decision was to have incalculable consequences in the realms of both sports and psychology.

They were these:

There was no question, naturally, of asking some able local painter to come with his crew of happily whistling helpers and paint twelve or so pairs of old shutters in a matter of two days. No. The friend of a friend of ours—when I say "we," I am speaking of the familiars of this house, who formed an exceedingly closed circle (closed, among other things, to all practicality)—the friend of a friend of ours was acquainted with a Yugoslavian painter who was extremely intelligent and gifted and who was doing "that" to earn his living in France, having survived a thousand and one political vicissitudes that have no place in my story.

The solution was both economical, because everyone knows that local people "take advantage," and moral, because Zadko (that was his name) found himself somewhat short of work at the moment. Long live Zadko! He would come, then, with a friend of his, also a painter, and with his wife, who otherwise would have been bored back in Paris. They arrived, all three, and proved to be charming, chatty, and mad for TV; in a word, delicious guests. Little by little, but with no undue haste, the shutters became things of beauty.

Why, I do not know, but one day, after three weeks of sustained intellectuality, the conversation turned to fishing. Zadko was a fisherman, and he preserved mirific memories of fishing in Yugoslavia. As for me, having caught three rudds in my grandmother's little stream at the age of ten, and later, by some extravagant chance on an alcoholic evening, one dorado in the St. Tropez bay, I burbled on about casting and fly-fishing and I don't know what.

We took fire, we simply took fire. Bernard F., a writer and friend, who in his conversation generally inclined to a Benjamin Constant or Sartre stance, suddenly discovered a trout in his high-school past. In short, next morning we were in a fishing-gear store discussing flies, hooks, weights, and rods with prime seriousness. By the fire-place, later, we all three studied the tide calendar. According to Zadko, one must tackle the fish at the very peak of high tide. There was one at an hour that would have found us totally submerged in sleep and another at eleven-thirty in the morning. We settled on the second and by midnight, quite contrary to custom, were all in bed, dreaming of fish.

We had quite forgotten, of course, that Normandy is a healthful, tranquil region where the few practicable sports are riding, tennis, strolling along the boardwalks, and, if one has a sound heart, baccarat. If none of our acquaintance fished, it was with reason. And if only professional fishermen—those who have boats—actively busied themselves about fish, again it was with reason. One never does think a thing through. Actually, I yearned to dazzle Mme. Marc, the housekeeper, who had snickered at our plans, and Bernard must have had a mild Hemingway complex.

So, next morning, under a pounding rain, we loaded our rods (lightweight) and our earthworms into the car, plus—oh, the derision of it—a creel for our catch. There

A short story by FRANÇOISE SAGAN

was some difficulty about getting the rods through the windows, and in the end the car vaguely resembled a pinball. Bernard was more or less asleep, but the painter and I were in full euphoria; the beach was hostile, empty, and freezing.

At the very outset, there were a few problems in baiting our hooks. Bernard declared that his stomach did not countenance things like attaching worms to hooks, while I assumed the foolish, all-thumbs air of the person who does not know how properly to attach flies. So Zadko attended to all that. Then, with considerable gravity, he lifted his arm and cast. We were watching him closely so as to pick up quickly his technique. (I have said—I think—that the experience with my dorado had left me with no very clear recollection.)

There was a hissing sound, and the hook fell at Bernard's feet. Zadko muttered something about Yugoslavian casting rods—definitely superior, it seemed, to the French—and raised his arm again. Bernard, alas, had obligingly bent down to pick up the hook, which Zadko's vigorous cast now sank deep into the soft pad of his thumb. Bernard delivered himself of some dreadful oaths. I rushed to his rescue, withdrew hook and fly from the poor thumb, and made a tourniquet for it with my handkerchief. That done, all three of us launched into a frenzied pantomime, and for the next five minutes whirled our rods over our heads, trying but not managing to get those cursed lines out and into the water, and rewinding at lunatic speed for the next attempt. Three kooks, in a word.

I should add that we had removed our shoes for this exercise and, after carefully rolling up our pant legs, had neatly piled shoes, socks, and even watches a few feet behind us on the beach. Trusting to the tidal timetable and to that point innocent of the English Channel's perfidies, we splashed happily about, without a care in the world. It was Bernard who first noticed. His right shoe overtook him, if I may put it so, on its way out to sea. He stumbled after it, swearing with every breath, while his left shoe, accompanied by Zadko's socks, bobbed its way seaward.

To a man, we panicked: We abandoned our rods to flounder after our effects. The rods seized this opportunity to surrender, in their turn, to the waves. And the flies, deprived of their stewards, floated with impunity for a good ten minutes, which was all they needed to sink from sight.

We had lost one shoe, two socks, a pair of glasses, a pack of cigarettes, and one of the rods. The other two were in a state of permanent tangle. The rain was coming down harder than ever. It was just twenty-five minutes since we had disembarked, all triumphant, on this same beach that saw us now drenched, drawn, wounded, and unshod.

Under our gaze, Zadko felt uncomfortable. He set about trying to disentangle his line. Bernard walked off and sat down apart, silent and scornful. Now and then he would suck his thumb or cradle his shoeless foot in his hands to warm it. I tried to recuperate the few surviving flies. I was cold.

Suddenly Bernard said, "I think this is enough."

He rose and, with a dignity all the more laudable for the fact that he had to hobble, he moved toward the car, got in, and collapsed. I followed. Zadko picked up the two rods, discoursing confusedly the while on the merits of Yugoslavian beaches as to fishing and the Mediterranean in the matter of tides. The car smelled wet dog. The housekeeper made no comment, which in a way was itself a comment on how this expedition had ravaged our normally shining faces.

Since then, I have not gone fishing in Normandy. Zadko finished the shutters and disappeared. Bernard bought himself a new pair of shoes. We will never be sportsmen.

Editor's Note: A famous young French writer with great brown eyes and mini blond hair, Françoise Sagan, who in novels and plays has majored in love, is now at work on a mystery story. Her most recent play, Le Cheval Evanoui, now the hit of Paris, will be produced next in London, later in New York. Here, Mlle. Sagan writes of an experience in Normandy at Manoir du Breuil, her summer house, which once belonged to the father of Sacha Guitry. "It is more scaly than dilapidated," said a friend. "All the triflers of the turn of the century slept there ... those shocking poets, those wretched novelists who failed to die young and mad."

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The tension points blistering up around the world. . . . The trials for the America's Cup Races and the Australian contender "Dame Pattie," which was built on the fringe of Sydney in a small, out-of-the-way, backyard slip where more laundry flew than flags. . . . Robert Lowell's adaptation of Aeschylus's *Prometheus Bound*, at once monumental and intensely intimate, and its recent production at the Yale School of Drama where Jonathan Miller directed the play by shunning the grandiose like curare. . . . The discovery by the advance Peace Corps man in Western Samoa, Tonga, and Fiji that the Polynesians have two foreign heroes: John F. Kennedy and Tarzan.

young, spidery-fingered musician who leads his quartet on tenor saxophone and flute, with maracas and raga bells on the side. . . . In New York, the magnificent serenity, the massing of treasures in the Italian Heritage exhibition at the Wildenstein gallery for the benefit of the Committee to Rescue Italian Art formed after the floods in Florence. . . . The Royal Ballet here with, as well as Fonteyn and Nureyev, the sapling strength and brilliance of Antoinette Sibley and Merle Park. . . . The say for a belligerent man: "He has the hosties."

PEOPLE ARE TALKING ABOUT . . . Marshall McLuhan's new LP recording from his book *The Medium Is the Massage*, and his persistent fascination with Twiggy: "She is an X ray, not a picture. A geometrical abstract. If Euclid alone had looked on Twiggy bare." . . . In San Francisco, the extraordinary lightworks of a young, long-haired Viking, Dan Bruhns, who floods the enormous dance place, the Fillmore Auditorium, where the Sound is, with oddly juxtaposed images of children, flowers, Mediaeval and Persian art, shadow patterns from paper-lace doilies, and, especially, Gustave Doré engravings. . . . Maggie Smith, delicious in the movie *The Honey Pot*, which has as other attractions Rex Harrison and Cliff Robertson, but remains, Arthur Schlesinger, Jr., said, "a tale by second bounce from *Volpone*."

PEOPLE ARE TALKING ABOUT . . . The adventure of "American Sculpture of the Sixties" at the Los Angeles County Museum of Art, an exhibition so bursting with news, monumental scale, experimental intent, and head-on impact that the most common effect on viewers seems to be elation, even in the face of the stoppers: In his room-sized work "The State Hospital" Edward Kienholz, who is a gentle, considerate, teddy-bear-shaped California artist, has trapped nightmare—from the live fish swimming in the head of the stripped, leathery patient to a pervasive smell like clinical rot. (Assembled by Maurice Tuchman, Curator of Modern Art at the Los Angeles museum, the exhibition will re-open this September at the Philadelphia Museum of Art.)

LESLIE UGGAMS "She is what musical comedy is for, and about. While she is on stage, one receives in full measure that outpouring of vitality and energy that gives the morning of life its brightness, and this particular theatrical form its raison d'être. One goes to musicals to celebrate the joyous fact that the human race can produce such persons as Leslie Uggams." The opinion: theatre reviewer and writer Anthony West's. The musical: Hallelujah, Baby! fast moving but small game, on Broadway. The Uggams talent: unmistakable. There she stands, luscious, gleaming, cosying up as if her audience were one big lapdog, or, alternately, hurling songs at her listeners, letting the round solid notes sliver just when they hurt. The more of Leslie Uggams, the better. At her best in a handful of red sequins and a bustle of pheasant feathers, right, singing while she dances while she outshines the show. All this from a nice American suburban girl who once sang along with Mitch on his television show; who now lives in a New York apartment with a Great Dane, two Australian Silkies, and her husband, an Australian broker who works on Wall Street. He's a surfer. She: "I'm a watcher." He doesn't dance the new steps. She: "When the music comes on, I just go." Up, straight up.









BALENCIAGA'S
BRIGHT-PINK
EVENINGS

Frosty white, left, flushing to deep fuchsia pink - Balenciaga's ravishing nine-tenths evening coat embroidered with paillettes and beaded stalactites, thick, twinkly as snow-crystals on white silk. White satin bow at the waist. Under it, a bright-pink crêpe sheath. At I. Magnin. Brown silk pillbox, swish of brown veil. At Bergdorf Goodman. White bowknots, right, on vivid India-pink silk taffeta ...Balenciaga's nine-tenths tunic, swinging out from an oval neckline. Underskirt, a sliver of taupe silk overlaid with taupe chiffon. At I. Magnin. In the hair, a huge black faille bow. Bergdorf Goodman. Gloves by Kislav.







launched to improve primitive farming methods. Queen Ashi's special concern has been to encourage such ancient Bhutanese crafts as silver-working and weaving. The costumes she and her children wear on these pages—some of silk, some of yak wool—were woven in Bhutan and dyed with indigenous dyes: wools in strong, rich colours—dark red, blues, purples—silks in pale-gold, pink, or bright turquoise. On the facing page, the Queen's robe is of green-and-gold silk

brocade woven with designs of the sacred chrysanthemum, over a pale-pink silk blouse; her hair is braided with black

silk and wool cords. The magnificent necklace and earrings are of pure turquoise and seed pearls, set in heavy gold.

CROWN PRINCE JIGME THONDUP OF BHUTAN AND HIS SISTER, PRINCESS SONAM CHOEDEN

Prince Jigme—heir to the Dragon Throne of Bhutan—is a handsome ten-year-old with the proud Tibetan features of the Bhutanese royal family. In most other respects, he has a strong resemblance to his English schoolmates: Cecil Beaton—who took these photographs—described him as "a healthy, stocky normal sporting little boy, interested in fishing." Princess Sonam, at fourteen, has the enigmatic beauty of a Buddhist temple image. Her Bhutanese robe of palegold brocade shows turned-back cuffs of turquoise silk.









ELIZABETH OF TORO,
THE PRINCESS
FROM THE
MOUNTAINS OF
THE MOON

tall and noble beauty, an ebony Nefertiti"—as she was described by one UN diplomat's wife in Paris-Princess Elizabeth of Toro moves with ease and apparent delight in many worlds: in England, where she was educated, graduating from Cambridge two years ago with a law degree one of the first East African women to do so; in Europe, where she travelled on holidays, "all over-anywhere I could get to"; and in her homeland, Toro, the westernmost and most beautiful of the four kingdoms of Uganda-hilly, cool, green with banana groves and tea plantations, rising steeply to the mist-cloaked Ruwenzori range, the famous Mountains of the Moon. . . . There, her official title is the Omubitokati of Toro; the present ruler, or Omukama, is her younger brother, Patrick. She adored her years in England, her travels in Europe, the parties, the theatres and operas—but her underlying purpose was deeply serious: "Life was full, quick, and marvellous . . . but I never forgot why I was there." The purpose, the "why," was quite simply to help her country. Now, as Miss Elizabeth Bagaya (her family name), she is practising law in Kampala, Uganda. "The main thing we lack is manpower. There are far more positions than there are people to fill them and we can't have that number reduced by people's staying away longer than they have to." . . . Here, the Princess dressed for two of her worlds: far left, in African robes striped in saffron-yellow and magenta; left, a deeppink satin evening dress by Guy Laroche.

OUT, DAMNED SPOT! A GTECHT SECRETS of

"We've never had a cleaner's bill in all the years she's been with us." Ten years from now, who will be able to make this statement? Who will even remember that a lady's own maid never wore a uniform? Her painstaking skills will be all-but-forgotten. The carefully guarded lore of generations is no longer handed down, and with it passes a whole way of life—glimpsed here in notes from the receipt books of a maid whose half century of experience evoked the tribute above.

spots and stains

Caution: Each process outlined in these notes should be carefully tested on the surplus fabric of an inside seam or similarly expendable material. The crafts of a great maid, in fact, combine experience, unstinting application, and a degree of art and intuition.

General notes: A firstaid kit of special tools and cleaning agents should include a magnifying glass, an eyedropper (to measure out one drop of liquid at a time), glycerine, an artgum eraser, white vinegar, soapless shampoo (not a hair shampoo). General procedure for removing a stain is to place a paper towel under the fabric and-working from the wrong side if possible -keep moving the towel around so the dirt comes off on a clean part of the towel. Pat dry until there is no ring—never iron over a spot. Never use soap on a spot; it often sets it. Never leave chemicals in

material after removing a stain, as the chemicals may damage the material: hold the stained area over a glass of cold water and, with your finger, pat the material gently into the water. When working with black fabrics, use benzine where a cleaning fluid is required.... Blood stains: Use cold water. If a fabric is washable, soak it in cold water, and then use a little ammonia (testing the fabric first for discoloration). If it is a white non-washable fabric, use hydrogen peroxide. If it is a fresh blood stain, use a solution of 2 tablespoons salt to 1 tablespoon water. Candle wax: Scrape off excess wax. If it is white, place the spot between white blotting paper and press with a warm iron-moving the fabric around as you press. If the stain remains, try to remove it with wood alcohol (diluted with a little water). Catsup: Sponge with cold water. Then work a little glycerine into the stain, rub-

bing lightly. Let stand several hours. Apply a few drops of white vinegar, and leave on two minutes. Rinse with cold water. Chewing gum: Rub with ice until the spot hardens. Scrape off as much as possible. Then, if it is a firm fabric like linen or cotton, place adhesive tape over the spot. Press down hard. Get someone to hold the fabric taut while you give a quick pull. Citrus acid: If the stain is on white cotton, rub baking soda on each side of the stain, and moisten with water. Let stand until the soda has stopped bubbling. Then rinse thoroughly. Cocoa or chocolate: Sponge with warm water as soon as possible. If the spot is on table linen, it can be removed with a paste of Borax and water. Coffee: For colour-fast fabric and table linen, keep the stained area taut. To do this, tie the article over the basin or over a large mixing bowl placed in the (Continued on page 125)

gloves

st pure mantife some. Hay blook or or and sliver of the street line three delt the soup in topid water. Wash gloves rubbing every seam with soap. If the gloves have been worn with black-rived for nont, the threads mlung the glove soften pick up the dye even on the inside; turn the gloves inside out and scrub the inside seams with a toothbrush. Rinse the gloves three or four times in clear water. Into the final rinsing water a pint of tepid water—pour eight drops of olive oil and add a little soap to hold the oil in suspension. Dry gloves on a piece of paper towelling placed over a big round rod. If a shower rod is not available, use a wire hanger from the cleaner's with the card- (Continued on page 125)

MAID tells THE HER CRAFT

special tips

Care of tortoiseshell: Tortoiseshell needs burnishing every week and, if done properly, the result is well worth the trouble. (When shell has not been properly cared for and has taken on a grey look, it is too late to start; if done regularly, the shell will always look lovely.) Put 1 teaspoon of Compound Senna Powder in the palm of your hand, add olive oil until it forms a thin paste, and work this into the tortoiseshell. Rub hard and quick—the palm of your hand gets very warm, and it is the heat which works the oil into the shell and keeps it from drying out. When finished, polish with a soft cloth or chamois, so the shell will have a

high lustre. . . . Dampness in closets and drawers: Place sticks of white chalk on shelves and in drawers to absorb the moisture. ... Mustiness in closets: Tie up pieces of charcoal in cheesecloth bags and place them in closets, trunks, or chests. . . . Care of bias clothes in closet: Dresses on the bias should never be hung on hangers. The same is true of knitted clothes. Lay each dress or skirt in a large dress box on the floor of the closet beneath the hanging dresses. Crumple tissue paper and place inside the dress-along the inside of the side seams, in the shoulder seams, in the bust, in the sleeves. If space does not permit

laying dress at full length, fold at the waistline, placing more crumpled tissue paper in the fold. Lay a length of thin plastic over the dress. Place one dress over another with the heaviest dresses at the bottom, and thin plastic sheets between each. This way any dress can be pulled out easily without disturbing the other dresses. And dresses put away in this manner never get out of shape. . . . Care of beaded clothes in closet: Beaded dresses or dresses with heavy trimming should never be hung by the shoulder straps. Attach three long tapes to the inner waistband, so that one can be suspended from the upright part of the hanger and the

other two from the sides of the hanger; the tapes must be secure enough to hold the weight of the skirt and permit the bodice to hang free without any strain. . . . Packing hints for clothes: To pack a white dress, always turn it inside out, and place it in a plastic bag the exact size of the suitcase. To pack a narrowly pleated skirt, twirl and furl it like an umbrella and, holding it furled, lay it in the suitcase. . . . To clean a white Panama hat: Beat 1 egg white to a stiff froth and add 1 teaspoon of salt. Gradually add the juice of 1 lemon, beating constantly. After removing the trimming from the hat, brush (Continued on page 132)

shoes

GENERAL NOTES ABOUT SHOE CARE: NEVER PLACE LEATHER SHOES NEAR HEAT TO DRY; JUST LAY WET OR DAMP SHOES ON THEIR SIDE IN A DRAUGHTY PLACE SO THE SOLES DRAIN—BE SURE TO TURN THEM OVER ON THE OTHER SIDE AFTER A WHILE. AN ELECTRIC FAN OR SMALL HAND-BLOWER IS GOOD.... SHOES HOLD THEIR SHAPE BETTER IF KEPT IN TREES WHEN NOT IN USE. A GOOD SUBSTITUTE FOR TREES IS TISSUE PAPER—AND TISSUE PAPER (Continued on page 132)

laundry

Sprinkle a little bit of eau de cologne on the ironing board before pressing lingerie; it gives a nice scent to the clothes. . . . Keep flannels soft when washing by adding I teaspoon of powdered Borax to each quart of rinsing water. . . . Delicate or bright colours will not fade if I teaspoon of Epsom salts is added to each gallon of washing and rinsing water. . . . When washing nylon stockings, add ½ teaspoon of plastic starch to the water—it provides a protective coating without affecting the sheerness of the stockings. . . . To remove night cream or oil from nightdresses or bed linen, rub Annette Powder well into the spot, and let stand a while to give the powder a chance to absorb the oil. Then brush out and wash. . . . To wash a narrowly pleated skirt, first tack down the pleats around the hem with a basting thread. Then wash with the basting thread in. When you hang the skirt up to dry, attach both sides of the waist together with safety pins and pull the basting thread in tight enough so the pleats hang straight. After the skirt is dry, (Continued on page 132)

drycleaning

General notes: Dry-cleaning by hand is not as difficult as it sounds. There is no fear of shrinkage, and the colours will not he damaged. After dry-cleaning, furthermore, clothes need very little pressing, or just a little steam. One special tool is needed a small brush attachment for the vacuum-to be stored separately and used only for clothes. Anything which is to be cleaned must be dust-free. For heavy materials, such as wools, use the vacuum attachment; for satins and delicate materials use a soft cloth to brush off any dust, After removing dust, look the article over for any stains-if there are any, follow specific directions for removing them. Then you are ready to clean with cleaning fluid (any of the brands listed under "drycleaning gloves"). Take an enamel pail big enough to hold the largest article you will be cleaning (be sure the enamel is not chipped if you are working on a metallic material). Start with the lightest coloured material, soaking a few minutes or more depending on how soiled the article is. While soaking, (Continued on page 132)



BEAUTY bulletin

THE BEAUTIFUL PEOPLE: SUMMER HAIR AND FACES

Longer, longer goes the guiched chestnut hair of Dolores Guinness, at left. But not all the time. Sometimes it's wigged. Like any number of women in, or passing through, Paris lately, Mrs. Guinness fell for Carita's Mia Farrow wig, bought same, plans to use it after swimming, for the boat life, wherever. . . . Shorter, shorter goes the blond hair of Mrs. Winston F. C. Guest, photographed below in a white turtleneck she wears riding. "I became so tired of looking at my long hair, I told Norbert to cut it short, short, short." Norbert did. Cut it once, permanented it, cut it again, to one inch of her head. The sun will make it blonder in Paris and in Greece, where she'll be water-sporting. Even blonder in Saratoga, where the Guests, their son, their dogs, horses, and staff go for the month of August, and C. Z. Guest often rides a lead pony around the race track early in the morning. . . . How go the summer hair and faces of other Beautiful People in other Beautiful Places? Well. The summer plot of Mrs. Charles Wrightsman threads through the Aegean, where splashing overboard is one of the kicks. Thickens in Warsaw, Krakow, Prague, Vienna, serious sight-seeing the point here. Scarfs, wigs on "straight and hanging" hair sit in for The Missing Hairdresser. Chunky hairpieces under her own famous dusky hair give sneaky body at crown. . . . Skimming the Mediterranean with the Wrightsmans: Mrs. William Blair and her husband. Mrs. Blair's brown hair is medium-length, "cut to its best weight; a quarter of an inch can make a great deal of difference in how the hair falls." The Blair hair will often take cover, one way or another, perhaps with one of "the beguiling little wigs" she saw in France. . . . On the theory that too much sun can be "disastrous for the face," Deeda Blair wears a completely protective but no-show sun-screen preparation brewed for her by a dermatologist. Little makeup, except eyes and mouth, colourless face powder for nose area. . . . Mrs. William Rayner—astonishingly slender, enormously inventive beauty on location, Southampton—gets a dozen hanks of Dynel hair. Braids them, twists them, loops them. Hangs them on closet door for instant special-effect assistance. Dressing after post-pool nap, grabs one, attaches it with florist wire, ribbon, to make the evening scene. Might circle a purple Dynel braid around top of her own French-twisted hair, let a bit stick out in back. (Last year's Dynel hanks were her own hair shade, brown. This July they roam the wilder shores of colour.) . . . Chessie Rayner on summer

feet: "After all, feet per se are not very pretty. You've got to help them along as best you can." Mrs. Rayner's chiropodist helped hers along before summer sounded, once a week for three weeks. "Gets rid of winter bumps. Leaves feet spick-and-span."... On legs: "Now that the coloured-and-patterned stockings come in such agreeable tights, you don't need suspenders. And a stockinged leg looks gayer, smoother."... For sun, Mrs. Rayner uses her skin consultant's paste somewhat as one does a blusher. A skin-coloured paste that ordinarily goes under eyes or over a mark, this one gets summer-applied wherever one doesn't use blusher, wants to get colour... Last year, Adolfo's Panama hat was big on Hampton heads. This year, it's triangular scarf, ruffled at two sides, tied in back or top of head. Hoop earrings covered to (Continued next page)

Mrs. Winston F. C. Guest



BEAUTY bulletin

(Continued from preceding page) match. Bright overhead a white piqué dress at lunch. . . . The lithe brunet good looks of Mrs. Montague Hackett, Jr., are cutting a pretty figure in Southampton, too. A long hairpiece, beach hats, and sun cream are important in her summer dossier. . . . Mrs. Charles J. Fuhrmann, II, who until June 24 was Miss Eugenie Livanos, will probably turn up waterskiing and fishing off the Greek islands looking this way. Her white-streaked brunet hair—the streaks specially treated so as not to turn yellow in the sun—quite short, parted on side, swinging back one side, forward the other. At Radcliffe, from which she just emerged, magna cum laude, Genie Livanos didn't have a postiche. But she's owner of one now, "easier for summer." . . . Grey eye shadow, a little blusher. . . . Sun cream? "If there's something around, I use it. But I brown without trauma."... Which bathing suit where? "If it's a lonely beach, a bikini. But if there are strangers, especially older strangers, a tank suit." . . . A Greek anchored in New York this summer: Melina Mercouri. At her summer house in Sands Point, Long Island, from which she's commuting to the Hellenic cheer of Illya Darling, she swims every morning in the pool, washes her glorious hunk of wild-blond hair afterwards, then puts it in rollers for evening. With her hair, a wig would be "im-possible." Dark glasses make her dizzy, so she doesn't wear them often—"that's why I have wrin-



kles." What's the secret of her on-stage energy? "The nap I take before I leave for the theatre. SLEEP." ... Stockings? "Never on a summer day." (Never on Sum-day, we abbreviated, cleverly.) ... Three miles a day of Southampton beach-walking is part of the summer program of Mrs. Francis Farr. So is a short, curly wig, braids, hairpieces. So is a Wyoming pack trip, for which Lydia Farr will take lots of Levis, "something for sore muscles," and her skin specialist's skin recipes. . . . So are slightly-tinted lenses. "More comfortable and not such a total-darkness-to-broaddaylight jolt when you remove them." . . . The summer itinerary of the dazzling Marquesa de Portago is expedited by very short, manageable, do-it-yourself, goldengirl hair. By two hairpieces, one long, one a short nest-ofcurls. By makeup that protects her fairness against the sun, a vanishing sun cream, a medium-shade lipstick ("the sun would see right through a pale one"). For July house in Honolulu, one-piece bathing suits ("I leave the bikinis for my daughter"), long cotton evening dresses, Moroccan caftans. . . . For early August Moscow and Leningrad, the sort of clothes one would wear in the spring in New York. ... For the Gobi desert in Mongolia, where Carol de Portago and her daughter, Andrea, will be tracking down ibexes and Mongolian sheep: shooting pants and climbing boots; sweaters, shirts, bush jackets; sleeping bags, insulated against 30°-below-zero cold.... Handy everywhere, a compact filled with round white cotton pads infiltrated by a liquid cleanser. . . . Mrs. Vernon J. Taylor, Jr., of Denver-stunning tennis-player, horsewoman, skier, shot—is off with her husband and sons to their working ranch in Montana. Sixty miles from the nearest town, the Early Western three-storey mountain ranch is the take-off point for Taylors and their guests, for riding three or four hours a day, for a picnic lunch on the mountain. . . . How does Ann Taylor wear her silver-blond hair? "Hate to say it, but it just gets tied back in a rubber band, typical of the women in the West." . . . Mrs. Taylor has over a half-dozen wiglets, short, long, different tones, different colours. "After a dusty day, they're a godsend at night." . . . In August, the Taylors stalk the Scotland moors for grouse. "Even the women who are not shooting mostly wear the moor colours—dark greens, beiges, browns. Men wouldn't like red." (Continued next page)

Instant short hair, a point well-stretched....

She's stretching it for action, right. She's wearing it, left: The stretch wig that goes on like a bathing cap, is a perfect gather-up and cover-up for hair watered by shower or ocean. Demonstrating here: Marksa Berenson, whose long, silky, glinty brown hair, splashed often by the Mediterranean this summer, laps up this kind of rescue. . . . Italwig by Enny, across U.S.A.





Cristina Theodoracopulos

Her home bases, Paris and New York, sometimes seem like stopping-off points to Cristina Theodoracopulos, whose fetching green eyes are busy taking in the world around the calendar. Hairpieces: always fellow travellers. Her own shoulder-length, streaked-blond hair wears a ringletted one in the photograph above. . . . Meanwhile, back at the ranch there's Mrs. Peter Larkin, an invigorating Boston beauty transplanted to a rangy cattle spread in southwestern Texas. Her long, straight, flaxen hair is pushed up under a straw cowboy hat under the formidable Texas sun. From her trove of sun philosophy, two nuggets: Eyeliner protects against sunburned lids, something she found out, curiously, on the west coast of Ireland. And—never get neck brown. "Neck's the first to go. I wear scarfs around mine. Might look like I have a stiff neck, but never mind." . . . Mrs. Samuel P. Reed, her shining mahogany hair tamed straight down, will be taking to Darkharbor, Maine, and South America some hair assists in the form of Dynel and real-hair wiglets, some head-covers of Dynel and Indian cotton that Adolfo devised. Clear plastic ankle bracelets, curved and chunky, from Rome. Circlets from India, where the plan is they go on the upper arm. Annette Reed's plan: They go on the lower leg. . . . On the summer chart of the ravishing Robin Butler: Tunisia and whatever else of Africa she can catch. Her long, quietly-streaked blond mane will often be tucked up into a short wig cut by Daniel for her, or worn under big hats and scarfs against the African elements. . . . Along with her go cosmetic friends

BEAUTY

in small packages, tiny, one-dose tubes of sun screens—and

a hair dryer the size of a cigarette case. . . . Chryssanthie Goulandris, age twenty. Destination: Paris, London, Greece. Mono-skis, swims, sails, fishes, all of this especially charming around deserted shores of the Greek islands. . . . Her long, straight, dark-dark hair simply flows back Alicein-Wonderland, or gets caught up in a ponytail, or gets joined in the evening by one of four different-length postiches. . . . No lipstick, but lip gloss-yes. No sunscreen, but anti-dry cream—yes. No diet, but a way of keeping her scale reading exactly 107—yes. "The minute you gain weight, stop eating." . . . Paris, Biarritz, St. Tropez, Cap-Ferrat, Monte Carlo, Germany are summer stops of young and slight Roberta Downs, whose shoulder-touching dark hair "seems to be one-third of her," one admirer said. She deals with her hair in France with cotton scarfs from St. Tropez, crumples stiff tissue or air paper under the scarf to give height to the crown. Her ponytail recipe is to pull sides back with rubber band, rat top, and draw it over band, tie with scarf; or catch with a round tortoiseshell comb. ... Although she oils and creams all over before and after sun, it's her face-vs.-sun she's particularly careful about. After she's brown enough to "keep up with the rest of them," she uses a flesh-coloured sun cream as a sort of foundation—even waterskiing. . . . Summer whereabouts of the celebrated attractions of Mrs. Wyatt Cooper and her young family: a big, rambling, rented house on the beach at Quogue. The summer look of Mrs. Cooper: paper caftans often in the evening; pants, coolie hats, dark-blue glasses with great square black frames in the sun. Washand-dry hair, chin-length, soaped daily after the ocean. This kind of hair-life calls for "an absolutely first-rate haircut"; Miss Duval at Kenneth's sees that Mrs. Cooper gets same every two weeks. A chignon hairpiece and a wig that's an identical twin to her own hair work perfectly in a pinch. ... "I went on a hair-health kick," said Mrs. Frank Schiff, whose summer plot reads Rome, Ischia, Westbury. "Never mind about style. I just wanted it healthy enough so I could survive without a toupee." With Rita of Kenneth's as her mentor, she took twice-a-week treatments to improve her long glimmery-brown hair's texture, elasticity, tone. Right now in Ischia she's reaping the rewards, letting her hair "go absolutely savage," daring all the sun and sea that island has to offer to undo Rita's work. . . .

Summer fun. uncorked...

Marisa Berenson wears here. (Unless it's wig spelled this way, w-i-t.) ... It's a clutch of little hairpieces, corkscrew ringlets, kicksy kink which Kenneth himself set into Miss Berenson's hair, while an adventurous makeup hand sequinned and spangled her eyes. Charles Elkaim earrings; Saks Fifth Avenue. Raelson coat.





THE STELLAR METALLICS FOR LEGS AND FEET



















107

Luba for Elite turns out the ready-get-goers you can't go without—take it from here and take both through the year. Cape and knickers turnout, left: camel wool with all the romantic flourish of Gainsborough's Boy-and all the now of autumn's first pants suit. Turnout in Worumbo wool, loomed in America. About \$100. Stockings by Sapphire. Boots by Golo. Coiffure by Ara Gallant arranged with Tovar-Tresses hairpieces. Zippy shirt jacket, puff of skirt, right: there's that big zipper again racing along a jacket cut as easily as a shirt—openthroated nonchalance in sapphire velvet. Amity cotton. About \$80. The necklace—a rhinestone link belt by Saint Laurent for Colony. Bonnie Doon tights. Maury of Kenneth coiffure. Both Nifty Americans—in junior sizes—turn out to be in stores across the country listed on page 38.



Gino Charles knows what you're ready for and has it all ready to pick-vivid-flower crêpe so cool, calm, and collectable you just can't wait. Fuchsia crêpe, left, simply cut across the shoulder and sashed a few inches beneath -ravishing flower-bright colour shimmered against sunny skin. About \$100. Glittery stockings by Hanes. Violet crêpe, right, winging a ruff of ruffles clear down to the waist in back—one glance over your shoulder and its cool coquetry begins. About \$110. Pantie stockings by Bewitching. Lady Continental shoes. On both pages: Van Cleef & Arpels jewels; vivid silk faille crêpe by Couleur. Both coiffures by Maury of Kenneth. And both dresses, ready and waiting for you at stores across the countrythe ones listed on page 38.

AMERICANS





IN SACHÉ, WHERE THE GREAT SCULPTOR CREATED "MAN"— HIS NOBLE STEEL STABILE FOR EXPO 67

BY JOHN RUSSELL In the mid-1960's something has gone out of the romance between France and America, and when individuals on one side look over to the other, it is across a wasteland of lost illusions. The American reared on the novels and memoirs of the great expatriates finds before him a new France: a bustling short-haired technocracy fired by le Coke, le beefburger, and le drugstore, a France as remote from The Ambassadors or Tender Is the Night as is the Russia of Kosygin from the Russia of Turgenev.

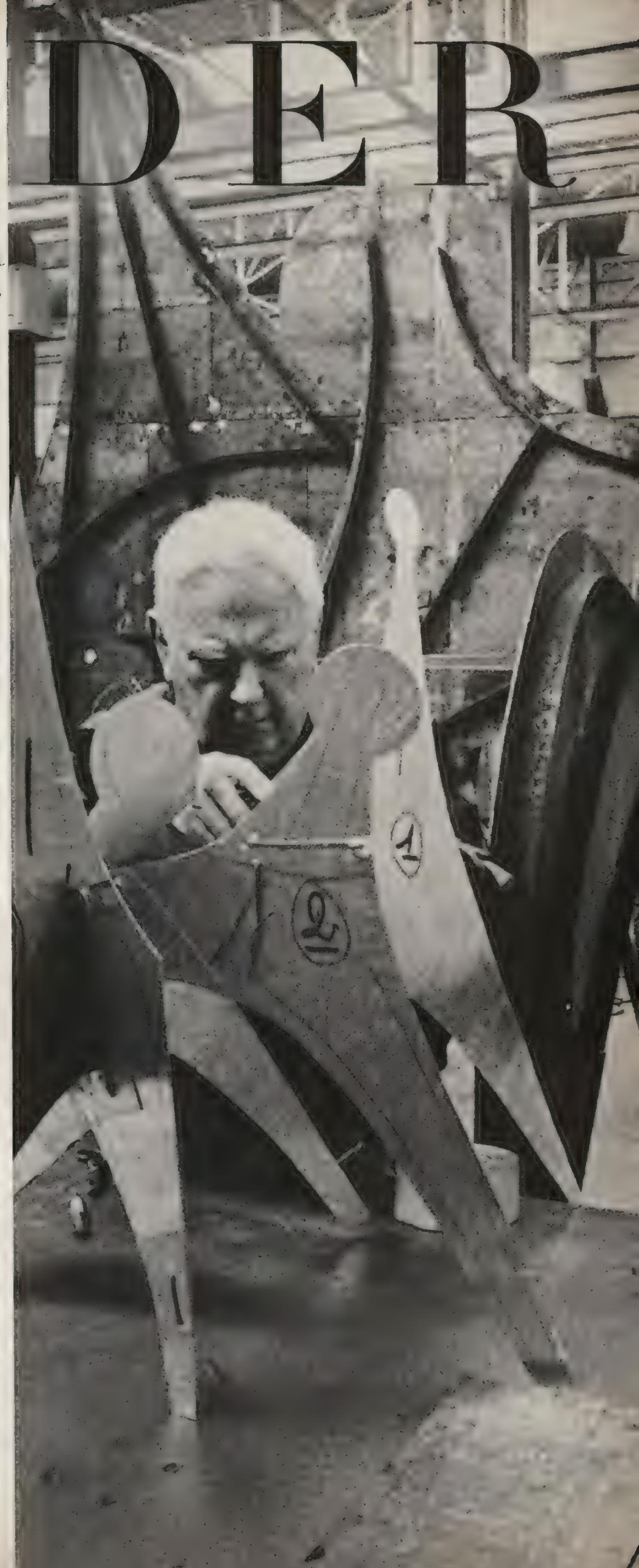
In this new France, the sons of yesterday's gamekeepers and handymen are more likely to give you a quote for Bethlehem Steel than to keep your house in order for ten dollars a week. The French, too, have had their surprises: The archetypal American in France is no longer the superior dilettante cushioned by Wall Street but a mid-Atlantic executive making do on his untaxed foreign-service allowance.

In so far as one place and one man can counterbalance all this, the town of Saché and Alexander Calder have done it. It is an amazing thing to cut deep into the middle of France, as the carver cuts into a shoulder of lamb, and find there a way of life hardly flawed since Balzac and a resident American who personifies the pioneer virtues: independence, candour, straight dealing, and a salty uncorrupted manner of speech. Calder is credited, and quite rightly, with having invented the mobile; anyone who has seen him in Saché will know that he and Mrs. Calder have also re-invented a climate of total confidence between French people and Americans. Of course he is a man of genius, and known as such; and, of course, everyone likes the feeling that he has a man of genius for a neighbour. But it is not because he is a man of genius that Calder has saved something from the wreck of Franco-American relations: It is because he is patently larger, truer, and better than other men.

The visitor to Saché will not find the mindless adulation which surrounded the "great men" of the 1920's and '30's, or the little court of toadies and middlemen with which other artists of Calder's age and standing surround themselves. He could (Continued on page 119)

Alexander Calder works between his studio and the French engineering firm of Biémont where he is shown, right, with his original model for "Man," from which the monumental steel stabile at Expo 67 in Montreal was executed. Left, Alexander Calder studying the movements of his model for "The Spinner," with, on the sawbucks, a component of this Outdoor Standing Mobile for Nicollet Mall in Minneapolis. Of this soaring precision sculpture, in which each part works independently of the other, Calder said, "It whirls, it whirls."

PHOTOGRAPHED BY LORD SNOWDON







On the river Indre, the miller's house—one of several family houses in the Calder complex—where Alexander Calder, above, placed an Outdoor Standing Mobile, its brilliant discs "just waiting to slip out from under the wind." Left, in the main house, La Maison François Premier, the batterie de cuisine in "the kitchen corner where "we all lend a hand," said Calder, "I usually make some spoons of wire."





VOGUE'S OWN BOOK SUGGESTIONS, FINDS, AND OBSERVATIONS

Is Barbarella black discreet for the street?

But of course. Jane Holzer knows it's the way to look on the city streets . . . all blonde—and black, and sleek—and sexy, and chic and—Barbarella-y. The only slight problem, finding great, city-street-Barbarella-y-black dresses, like this one; snappy but kind of easy and shimmy-y, mostly in this kind of matte black clingy rayon jersey—with little mmmmphy details like flippy cuffs and hems. Where there are lots: Etcetera, 136 E. 57th St. All about \$39. . . .





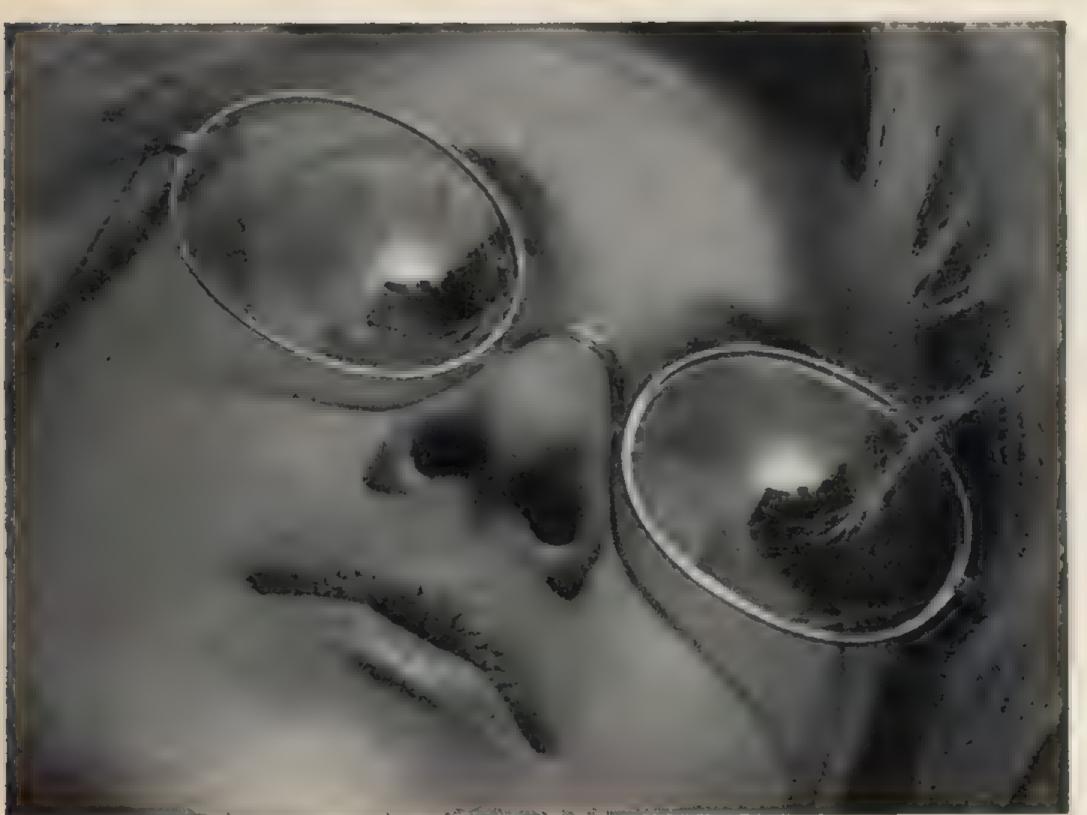
Who's bananas for glasses?

The world. The world. You see it's not a question of needing them—it's just wanting them in order to look at the rest of the world through a tint—the more mysterious themore hummmmm. Mrs. Holzer (left) can see you, but you can't see her because her goggles are slightly one-way mirrored. \$28. At Sandow, 653 Lexington Ave. . . .



DE ROSNAY

And even a Pekingese (above) has to look at things occasionally with a different shading—after all, one sees so much.... That's how Ping Pong got snapped wearing his mistress Marisa Berenson's lids—glass and frame both palest blue hue—very cooling.... Then there are Jane Holzer's mellow yellows (left)—the most delicate gold ovals around pale banana glass—everything's sunny and cosy in there. \$28. Vision Unlimited, 1032 Third Avenue....



JACK ROBINSON

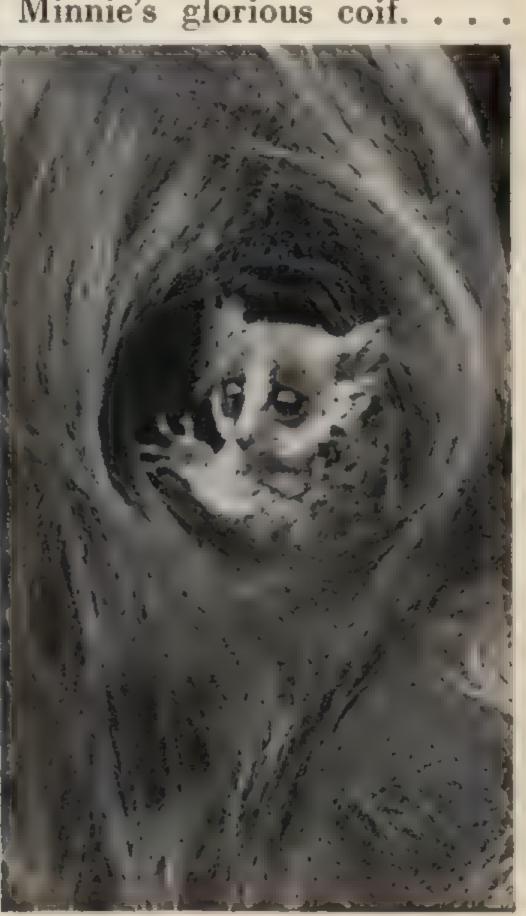
Would you believe so many bikinis? And right now, when you want them. At Etcetera. Chili Williams polka dots on cotton navy/white, red/white-terrific wiredbra top, good cut to bottom. \$12.136 E. 57th St. . . . At Jax. New, even barer version of their well-known shapeless bosom sheltered, more upper thigh exposed. All kinds of cotton prints. \$17.95. 7 W. 57th St. . . . At Allen & Cole. A smashing navy/white biasstriped crinkly cotton. Bra top more scooped out than most. \$22. 150 E. 54th St. . . . At Semiramis. Bikinis born every minute. All standard ones; lots cut barer, top or bottom (or both). Average prix \$20 to \$25.317 E. 9th St.

Who's making a home with



Well, he's a bush baby named "Minor" who was adopted by Minnie Cushing when she was down in the African bush—his idea of a cosy home is Minnie's glorious coif. . . .





PETER BEARD

VOGUE'S OWN BOUTIQUE continued

Who put the crimp in Cathy?

Here she was, a fascinating little girl with short straight hair. But she longed to look . . . different, individual, special . . . me. She went from hairdresser to hairdresser asking for a tight, tight perm. Finally an "old ladies" hair salon did it. Watch what happened: Cathy Dahmen is a new kind of beauty . . . a curly lamb.



What did the girls find in the old market?

There they were, Annette Reed, Mica Ertegun, Chessy Rayner in Port-au-Prince, Haiti. They found the bags with a bang. Made from genuine, flattened-out beer



cans. In Manhattan, Mrs. Ertegun's Schlitz's and Pabst's have a certain cachet emerging from the Ertegun Rolls (below). Each bag brass-bound, lined in gingham. Cost about \$1....

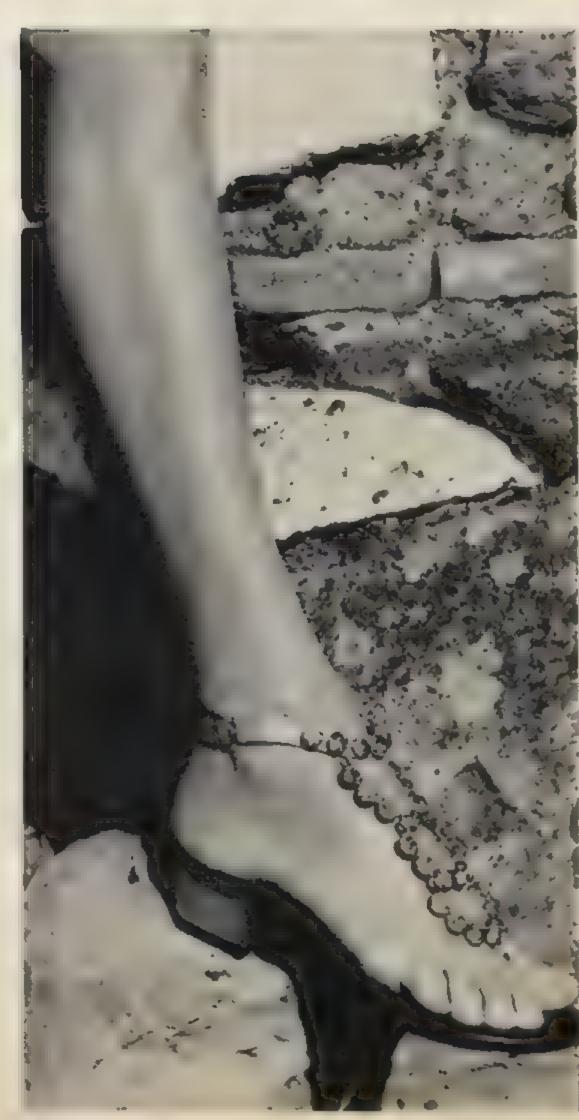


Roman toes.

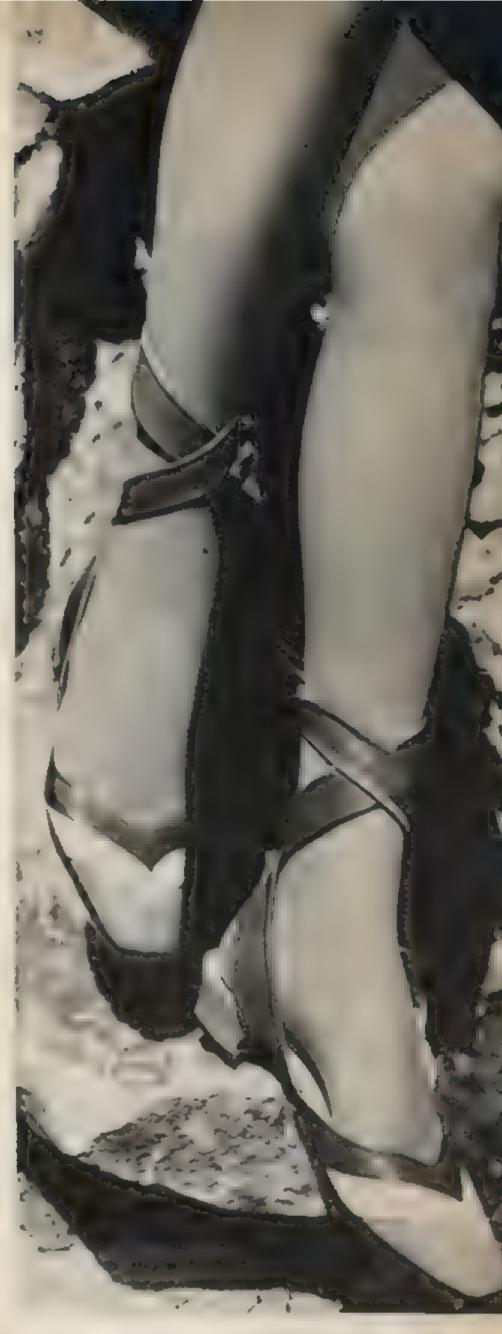
It's one of the most famous things the Romans do-make a shoe or a sandal with soul, a proper sole, and a to-the-floorflattened toe. For instance: cyclamen and fuchsia, glove-soft, kid, tying up the ankle. \$35. At Dal Cò, Via di Porta Pin-







GIANNI LAMI





ciana, 16.... Above: Swashbuckly, court-like-heeled, square-toed. In brilliant lavender, lime green patent. Each about \$20. Raphael, Via Veneto, 149. Left top: The most beautiful refinement of the good old American clump loafer. In bronze-y brown leather. By Funaro. \$23. In New York: for women, Lord & Taylor; for men, Dunhill Tailors. Left centre: Marvellous, weighty silver link chain and a leather sole. \$30. The Whip, Salita San Sebastianello, 7. Left: Loops of amber stones clasped to the ankle with gold. \$40. Albanese. Via Lazio, 19. . . .

Alexander Calder

(Continued from page 111)

have a big house, and a secretary, and a lot of servants; but he and Mrs. Calder do everything for themselves, as they did when they had no alternative. "I tried to think," Mrs. Calder said lately, "if anything has really changed in our lives, and I realized that if I want to go to the airport and take a ticket to New York I can do it without worrying. That's about the only difference."

Saché was Balzac's village, and till a year or so ago the skyline on the north bank of the river Indre had hardly changed since his droopy femme de trente ans went through emotions now more suited to a demoralized woman of fifty-five. But today you can make the classic Balzacian pilgrimage along the valley and see high about you the silhouettes of the big stabiles by Calder which stand on the belvedere outside his new studio. From a distance it is not easy to know to what to assimilate them, for they have something of engineering, something of architecture, something of animal life, and something of exotic vegetation. Like all major works of art, they can be penetrated at many levels and from many points of view. And unlike many admired works of modern sculpture, they do not look fussy or inbred when confronted with Nature: They come to an agreement with her, and it is an agreement by which both are enhanced. They radiate, in fact, a kind of beneficent magic; and in this they fit in ideally with the valley of the Indre, which is not at all a countryside to match the torments of the psyche.

Calder himself is not blind to those torments, but his work is proof that an optimistic art need not be insipid. In human relations he is the kind of man who could re-invent society and make a better job of it, and in his work the dominant qualities are intelligence, equilibrium, lucid analysis, magnanimity, and fun. People get the message of all this, even if they know nothing of art; and that is why, if you are driving to Saché and ask the way to

his house, his neighbours will not gesture vaguely from the far side of the road. They will come over, put their heads through the window, and tell you how lucky you are to be heading that way.

Calder is the son and the grandson of sculptors. If heredity stands for anything in art he could have gone into sculpture the way Winston Churchill and Franklin Roosevelt went into politics. But making sculptures and getting a new kind of grip on the world are not necessarily the same thing, and when Calder was still in school he decided to find out what made the world move: actually, in that he decided to be an engineer; and figuratively, in that the art world in itself was not enough for him. It was not much of an ambition to aim at making works of art that looked like other works of

In the art world of that time his father, Stirling Calder, cut a distinguished figure: Pascin called him "the best-looking man in our society," and when Alexander Calder was seventeen his father had charge of the sculpture section of the Panama-Pacific Exhibition of 1915 in San Francisco. But young Calder wanted to get out, and he had the abilities to do so: His grades in descriptive geometry at the Stevens Institute of Technology in Hoboken, New Jersey, were the highest ever recorded. He had, and has still, the gift of doing things as if no one had ever done them before. When he went to sea as an ordinary seaman, it was with the instincts of a Viking of the ninth century.

When Calder worked on a newspaper in St. Louis, he discovered provincial America the way Robinson Crusoe discovered his island. When he worked on a timber plant in Independence, Washington, he saw the tree stumps and the distant snowy mountains as if they were something new in the earth's history. Even now, when he pads across the village street that he crosses a dozen times a day, he never absents himself: If there was ever an automatic pilot in his organism he tore it out on delivery.

It was forty years ago this last

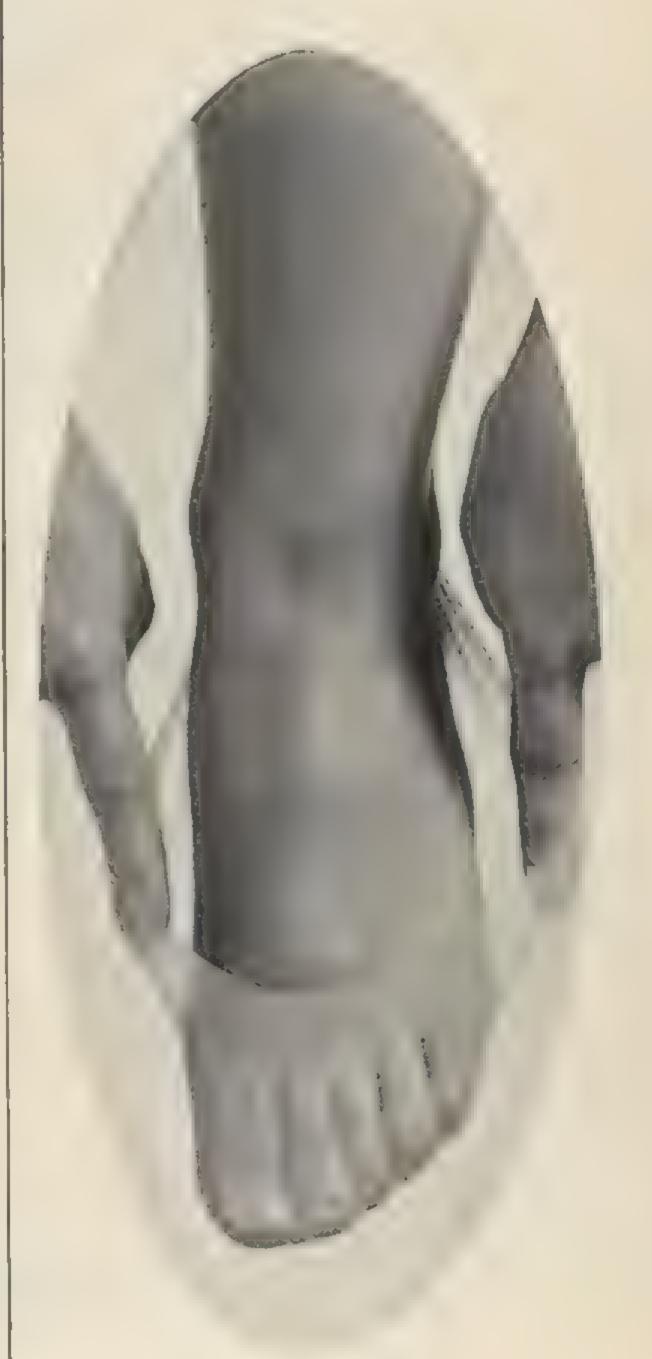
summer that Calder came to live in Paris, in the little street back of the Cimetière de Montparnasse that is named after Daguerre. He had a lot of "qualifications," but they didn't fit together. An experienced mechanical engineer had no business to have been a cartoonist-reporter for the Police Gazette, for instance, and it was perverse of someone who had saved several thousand dollars to study under Luks and John Sloan in New York to sign on as a seaman in a merchantman bound for Hull, England. It looked as if art had claimed in him, at twenty-eight, one more unfocused aspirant. Old-style "art studies" did not engage more than a part of his interest, any more than old-style art practice engaged the particular human faculties which most appealed to him. The idiom he was after was one that would express in an epigrammatic way the master-qualities of humour, agility, heightened personality, and poetic invention.

These qualities had come out very strongly in the Barnum circus which Calder had reported on for the New York Police Gazette, and Paris in the late 1920's was of course the last sanctuary of the un-amplified, more than life-size stage personality. In someone like Josephine Baker, who in her prime was rarely seen on film, and still less on television, the magic of direct contact was paramount. Calder got on this straightaway, and when he began to make wire portraitsculptures, Miss Baker was one of his first subjects.

As likenesses, these portraits are to the 1920's what Ingres's drawings of well-heeled visitors were to the Rome of a century earlier: portraits, that is to say, in which the nature of the age is consummately brought out. Drawn in the air, and not on the flat, they have a hallucinatory vividness. Nor does that vividness depend on a safe choice of sitters: Fernand Léger, Helen Wills, Calvin Coolidge, Carl Zigrosser, and Kiki de Montparnasse have no common denominator. Set in a draught, the portraits generate a slight persistent vibration which suggests to us,

(Continued on page 121)

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VOGUES DECORATING FINDS AND IDEAS FOR

AND IDEAS FOR FASHIONS IN LAL VILLE TO STAND TO THE STAND TO THE STAND THE STAND TO THE STAND TO THE STAND TO THE STAND THE S

Fine French furniture by two young designers in Paris

Nguyen Khanh, the young Vietnamese husband of trendsetting French dress designer, Emmanuelle Khanh, is setting some trends of his own. Absorbed with the beauty of clear Plexiglas, he turns it into carefully crafted pieces of furniture whose transparency reflects, to him, "the authen-



ticity and absence of prejudice of the new modern people." He feels that the relationship of people to furniture should have the "neutral sincerity" of successful human relationships. Here, two "invisible" chairs from his Quasar Collection. His work will be exhibited next winter in New York at The Museum of Contemporary Crafts. Above: chair with backrest and polyvinyl cushion, \$300. Below: chaise-sofa, \$500. Both to order now from The Khanhs, 20 rue Leverrier, Paris 6, France.



BACHMANN

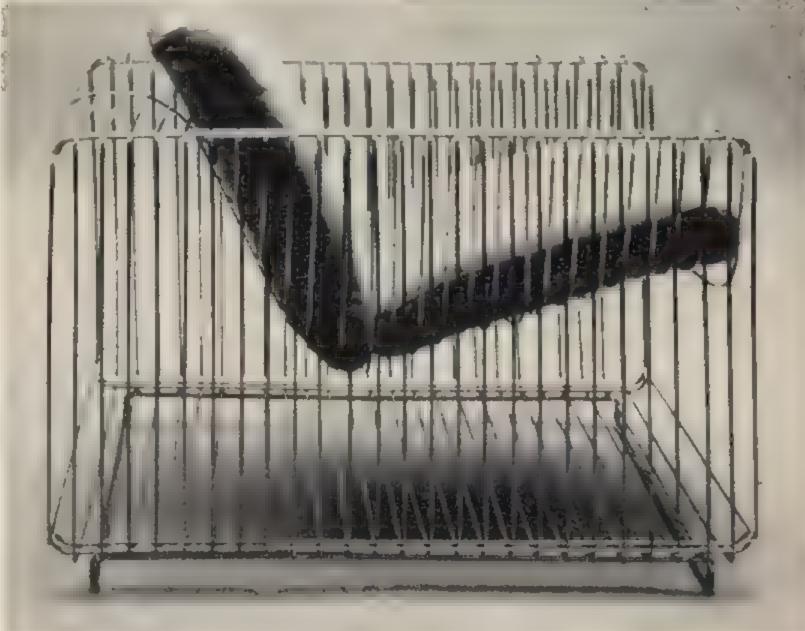
Thirty-two-year-old Olivier Mourgue thinks like an architect when he designs furniture ... sees it in a total environment, a contemporary mis-en-scène for living. It must be right



thinking, for his designs . . . the undulating metal-framed chairs with stretch jersey covers, for example . . . have had a wild success here and abroad, are frankly copied. Shown here: the background he created for himself. An old room of noble proportions, in St.-Germain-des-Prés, was stripped down to its undecorated bones, then sprayed with a white papier mâché of his own formulation. Folding shiny white-lacquer doors hide kitchen

and bath. He prefers architectural textures, the mystère of white to set off people and objects such as his bright collection of toys in the bookcase-wall, on the table and raised hearthshelf. To the left and foreground, above, his inviting, mobile Djinn





summer. Seating eight, it stretches deep wool carpeting over a white metal base; its sides move up or down, with loose jersey-covered cushions. A propeller-shaped table revolves in the centre. Olivier Mourgue designs are now available to order at Geo. Tanier, 305 E. 63rd St., N. Y. 10021.

zippered covers. Airborne, for whom he designs, will soon sell extra covers for zip-on changes of colour, pattern. Djinn ottomans, \$165 and \$220. Left: Olivier Mourgue's "Tric-Trac" chair. Foam rubber cushions, in stretch jersey covers, "float" in a cage of chrome-plated steel wires. \$495. Below: His "Tapis Siège," to be available in the fall, is a flexible carpet-chair to put in front of the fire in winter, by garden windows in



PUYPLAT

Alexander Calder

(Continued from page 119)

against all logic, that they are actually alive: human beings fleshless and weightless but physically present.

Calder had looked at his sitters with an engineer's eye and had taken out everything but what, finally, made them what they were. And he did it with other subjects also: Romulus and Remus were suckled for instance by an animal ten feet in length and remarkably benign for a she-wolf.

But the real success of Calder's first years in Paris was the miniature circus. Cocteau, Léger, Mondrian, Kiesler, Varèse, Le Corbusier, and Van Doesburg were among the many people who first got to know Calder as the inventor and manipulator of this complex, elaborate, astutely economical combine-toy. As with the wire portraits, Calder had observed and analyzed the movements of everyone with the circus until he could reproduce them with everything nonessential pared away.

Opportunities for seeing the complete circus are now very rare, and its components are kept in four locked suitcases in Saché, but enough rogue animals exist on their own account for us to be able to judge that the point of the whole lay not merely in its mechanical ingenuity but in the element of individual life which Calder gave to every participant. (Very telling, also, is the tenderness with which he will fish among the débris of the studio and come up with a vagrant kangaroo, lamed in its forepaws, or a rusted equilibrist.)

A great many people took to Calder, then as now, and among Europeans in general he impressed above all by his forthright and undivided nature. He was what an American was expected to be, and a great deal else besides. This did not, however, commend him to the father of Louisa James, whom Calder sighted on board the liner "De Grasse" when westbound across the Atlantic in June, 1929. Louisa James was returning with her father from a European tour which had been, to put it plainly,

a monumental failure. As the nephew of Henry James, Mr. James was well placed enough to know that well-born Europeans did not always put themselves out to meet visiting Americans, and that those who did put themselves out did not always do so from the best motives.

Mr. James had had unbounded hopes, even so, of establishing a stylish European connection; and when it became clear that he and his daughter were not likely to meet any Europeans except those who hung around hotel lobbies, he turned for home in dudgeon. Numerous were his warnings, as the great ship pulled out of Cherbourg, against the coarse, unlettered American opportunists who tried to strike up acquaintance on shipboard with young American ladies. One such homily was in progress when Alexander Calder overtook them on the promenade deck, turned sharply in his tracks, and offered Mr. and Miss James a respectful but uninvited salutation. "Ahhhh!" said Mr. James, whistling between his teeth like an affronted swan, "Sssss! There's one of them, already!"

It did not take Calder long to consolidate this first meeting to the point at which Miss James became Mrs. Calder. It is a great thing to be the great-niece of Henry James, but it is an even greater one to be Mrs. Calder and to carry it off with the kind of aplomb that Louisa Calder displays in all possible situations. "Beautiful as a classic statue" was Miró's phrase for her a year or two ago, and you don't have to be Miró to sense the feeling for order and serenity which she brings to their house. That house is not tidy, in any bourgeois sense, and there is nothing fixed or constricting about the kind of order which she produces.

The house just is a place where the priorities have been got right once and for all. Superficially there are great discrepancies of style between the two Calders, and he in particular loves to play these up. But you don't need to be there very long to realize that those far-famed grunts and those abrupt, fore-

shortened forays into the talk are a mask for an exceptionally quick and subtle turn of mind, just as Mrs. Calder's thoughts are none the less direct and passionate for being expressed in such a way that you can hear the subjunctives two sentences before she gets to them.

There are no dark corners in the Calders' house, any more than there are dead or dull places in his work. Everything, in both cases, is out in the light: Newcomers are often astonished to find that, in a house which lies for much of the day in shadow and is in any case "built into the rock," one's first impression is of high, pure colour. Touraine is troglodytes' country, and for centuries people there have lived in the recesses of overhanging rocks. The Calders' house is based partly on this practice, but they have turned it upside down and inside out, so that the cave is Aladdin's, and the rock turns out to have opened up almost as spectacularly as the one which Moses struck with his staff.

No two people could care less about interior decoration, as it is usually understood: It just happens that Calder's feeling for space is as acute in a house as it was in the circus, forty years ago, and that Mrs. Calder knows the difference between an unconstructive muddle and a house that really works, inexhaustibly, and to the enrichment of everyone in it.

One's own house is a place to be at ease in, and since Calder has at five minutes' distance the house, also, of his son-in-law and daughter, Jean and Sandra Davidson, it is natural that the "Calder complex" should include some marvellous examples of his sense of play. He is as interested to make birds for his grandchildren as he was, thirty-five years ago, to make a wire cigarette holder that summed up a whole decade.

In the studio just across the yard from his house he has an anvil that could fit into a poacher's pocket and a selection of old beat-up tools that look as if nobody could do anything much with them. When he first goes into that studio he has a dreamy

(Continued on page 130)

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(Continued from page 90)

bathtub. Stand on a chair to get as much height as possible and, holding a kettle of boiling water high in the air, pour down directly on the spot until it is removed. (This method also applies to some fruit stains not included under "Fruit.") Egg: Scrape off as much as possible with a dull knife. Then sponge with cool water (hot water would set the spot). When patted dry, sponge the spot with carbon tetrachloride. Face powder: Cover the nozzle of the vacuum with five layers of cheesecloth, and tape it around with adhesive tape. Hold the nozzle directly over the spot. Fruit: Stains such as cherry, plum, peach, or pear contain tannin, so do not use heat. Sponge with cool water, then work in a little glycerine or soapless shampoo. Rub the stain lightly. Let stand several hours. Then apply a few drops of white vinegar, leave on two minutes, and rinse with water. This method can be used on silk or wool, linen or cotton. To remove a mulberry stain, get a green mulberry and rub it over the stain until it comes out. For other fruit stains, see "Coffee" above. Grass: Moisten the corner of a piece of sponge with ammonia (testing fabric first for discoloration), and wipe the stain lightly. If the stain is not removed, sponge with denatured alcohol (again testing fabric). One alternate method is to dampen the spot slightly and rub with cream of tartar. Another method is to cover the stain with glycerine, allow it to stand an hour or so, and then rinse out with water. Grease or oil: Scrape off as much as possible with a dull knife. Then spread French chalk on the spot (do not use chalk if the grease is mixed with dirt). Then wash the article, if the fabric is washable. For grease or oil spots on nonwashable fabrics, sponge with carbon tetrachloride after brushing out the French chalk. For road oil or tar on a washable fabric, rub lard into the spot before washing it in hot soapy water. On non-washable fabrics, sponge with turpentine after brushing out the chalk. Ice cream: Sponge with warm water. Then allow to dry. When dry, sponge with carbon tetrachloride or denatured alcohol (testing fabric first). Ink: For ballpoint-pen stains, place a white blotter under the spot. Apply carbon tetrachloride, one drop at a time, with a tiny glass rod. Keep moving the fabric around on the blotter, and continue rubbing the spot with the glass rod until the ink is removed. To remove the remaining stain, apply acetone and work in the same manner (but test the fabric first as acetone stiffens acetate rayon). A solution of table salt and water will usually remove any fresh ink stain. Iodine: Sponge with an ammonia solution or with undiluted wood alcohol. Another method is to cover the spot with cornstarch, wet it with cold milk, and allow to stand until dry. Then brush

out and repeat if necessary. Lipstick: Sponge with carbon tetrachloride. Mildew: Sponge with white vinegar—or add the vinegar to the washing water. An alternate: cover the stain with salt, sprinkle with lemon juice, place in the sun to dry. Paint: Scrape off as much as possible. Then treat with turpentine or carbon tetrachloride or kerosene. If the paint has hardened, rub lard into the spot after scraping to loosen it before treating with turpentine. Perspiration: Get a shallow plate and pour a little benzine into it. Dissolve some Epsom salts in the benzine. Lay the stained part of the dress or jacket over the plate, pressing down on the stained area. Keep working at the stain, patting it with the fingers—the fabric may have to soak a while before the stain is completely removed. While still wet, put the fabric on paper towelling and press out the dampness (and with it, the stain) by patting. Repeat the process, if necessary, until the stain disappears. Rust: To remove rust stains on cotton or silk, add 1 teaspoon cream of tartar to 1 pint of boiling water in a saucepan. While the mixture is simmering, dip in the rusty part of the material and rub gently between the fingers. Repeat until the rust spot disappears. (Always test coloured materials.) Scorch: Moisten the spot and place in direct sunlight (unless the material is burnt); keep moistening and putting in the sun until the spot disappears. Shoe polish and heel marks: Dampen a cloth with turpentine, kerosene, or Everblum Cleaning Fluid. Then rub, always working from the reverse side of the material if possible. Sugary stains: These are stains that sit up on the surface of the material—like syrup. Put Annette Powder on the stain and work it in; the powder absorbs the stain. If, however, the stain is on satin, do not use Annette Powder on the right side-it makes a dull smudge on the fabric's shiny surface; use the powder on the wrong side of the satin and, holding the fabric completely taut, go over the spot with the open nozzle of the vacuum (this suctions the powder through and out of the fabric). Velvet marks: Cover the iron with two thicknesses of Turkish towelling that is wet but not wet enough to drip on the velvet. Hold the covered iron over the fabric and steam the velvet. Do not let the covered iron touch the velvet. To get the creases out of a velvet bow, hold the bow on a coat hanger over a kettle spout so the steam brings up the pile.

Gloves (Continued)

board pad still on it; spread about four layers of paper towelling over the cardboard to prevent it from discolouring the gloves. As the gloves are drying, knead them to keep the leather soft, using glove stretchers to work the fingers. Just before the gloves are absolutely dry, put each, in turn, on the hand and rub flour into it a little at a time, until the

entire glove is lightly floured all over. Leave the flour on overnight. Next morning, shake it out. . . . Washing white leather gloves: Before washing, remove all spots with cleaning fluid (be sure it is a brand that can be used on leather). Note that the first time the gloves are washed they may be a little stiff. In the final rinsing water for white kid gloves, use a drop or two more of olive oil than for pigskin gloves. The flour must be used only when the gloves are all-but-dry (not damp); it restores the gloves' gloss. (For a high gloss, talc may be used instead of flour.) Leave the gloves in flour all night. Next day, shake out the excess flour and blow into the gloves. Then knead them like dough—this has to be done to all washable gloves. Kid gloves may be pressed after the flour has been carefully shaken out. The gussets at the sides of the fingers should be folded in so they don't show. Once folded, iron over dry tissue paper with a cool iron (an iron that is too warm will ruin the leather). If the gloves are long ones, be careful not to stretch the edge; iron from the fingers straight down to the elbow, never across the edge. . . . Old or discoloured white

leather gloves: Use two drops of ammonia—only two drops—in the washing water; this whitens the gloves. General instructions for dry-cleaning leather gloves: It is much easier to dryclean gloves than to wash them. Do not, therefore, wash gloves until absolutely necessary. When it is no longer possible to get gloves clean by dry-cleaning, then wash them. Some wine stains can be removed only by washing. When dry-cleaning gloves, you need two jars with airtight screw tops wide enough so you can get your hand into the jar to squeeze out the gloves. Use just enough cleaning fluid to cover the gloves. When you have finished cleaning the gloves, let the fluid settle in the jar. Then, using a funnel, pour it into the other jar (for next time) leaving behind the dirt in the first jar. Use paper towelling to wipe the jar clean. There are two very good cleaning fluids-Renuzit or Everblum Cleaning Fluid. Cleaning white leather gloves: Using a screw top jar, soak white gloves in fluid to loosen stains and soil. Then place the gloves on a piece of Turkish towelling and use another old piece of Turkish towelling as a cleaning rag. First rub down the inside of each finger and along the tops of the fingers, then turn the glove around and go down the side seams; do the back of the glove next, and finally the front (this will iron the glove). Blow into each glove. Place the gloves over paper towelling on the shower rod (see above).... Cleaning pastel gloves: Get a small rounded stick (the size of a finger) and pull the fingers over it,

one at a time; go over each finger

separately with an art gum eraser.

Then clean with cleaning fluid, plac-

ing the glove on an old Turkish tow-

(Continued on page 132)



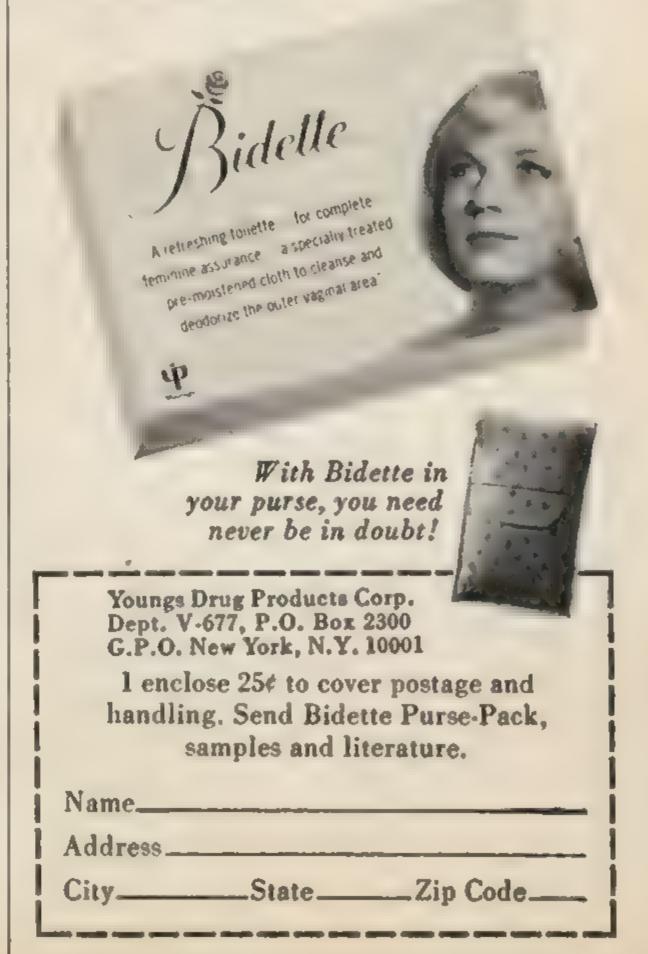
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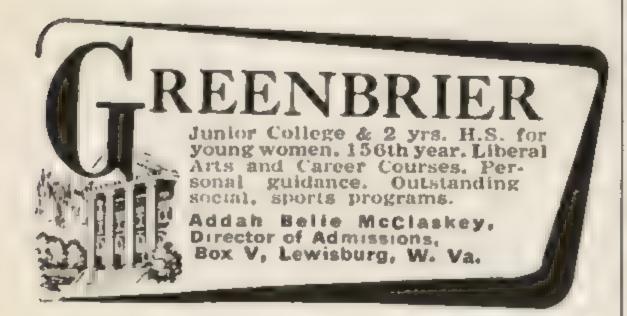
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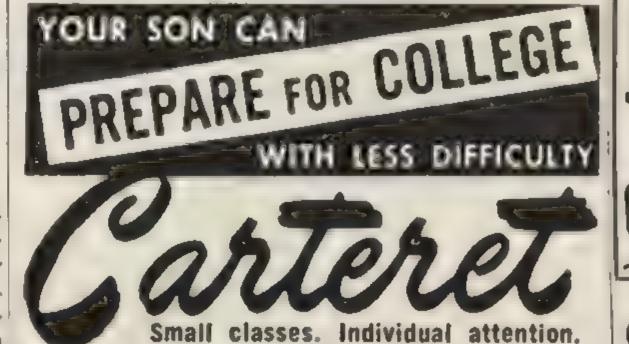
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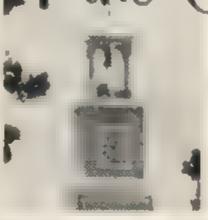
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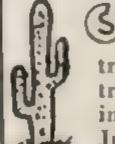
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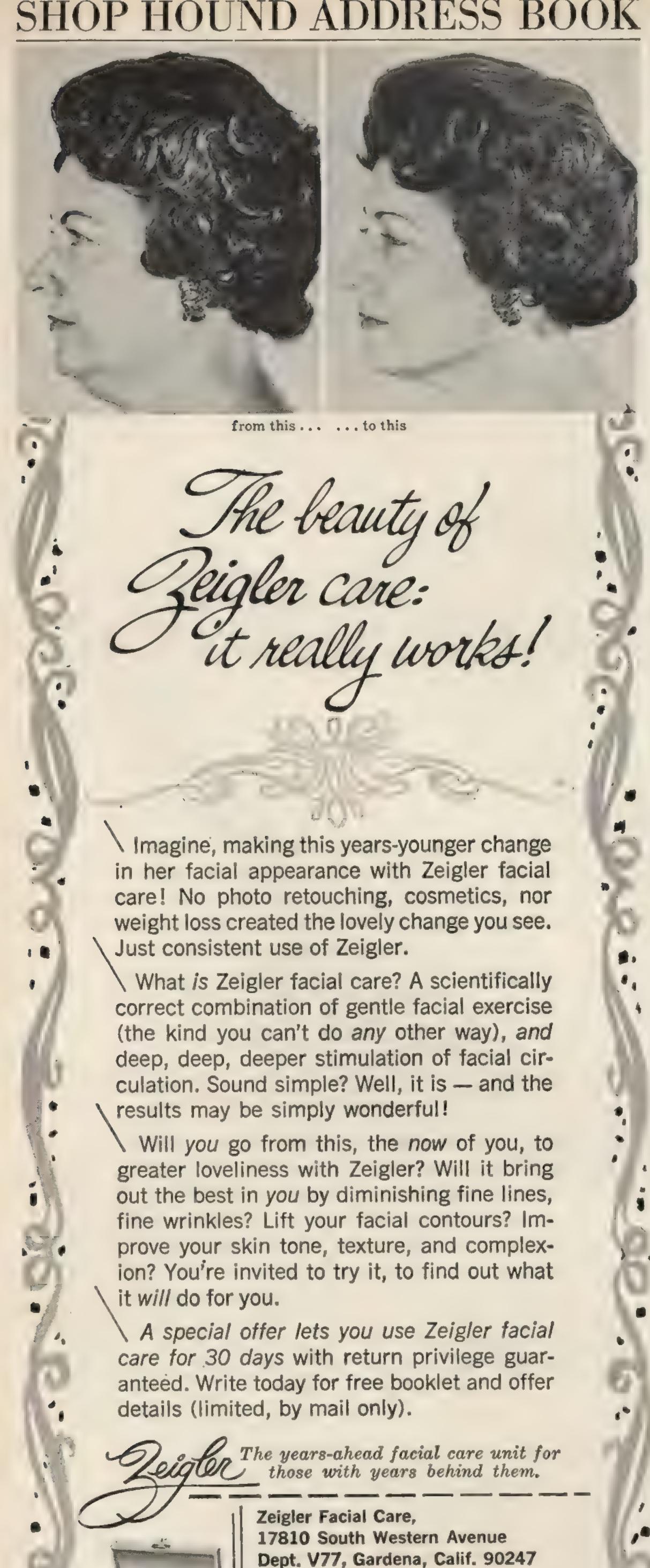


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Name_

Address

Alexander Calder

(Continued from page 121)

hesitant air about him, as if he were some vast creature of the hedgerows that had strayed in there by accident. He gets down to work without hurry or fuss: with plenty of time, anyway, to rib anyone who happens to be around. But we mustn't be deluded: This is where the great things get done; and if he decides to get up and go to the Établissements Biémont, the heavy-engineering works near Tours where many of his big stabiles have been made, it's clear on the instant that he is the man on whom everything turns.

Biémont's is the kind of place where the noise invites the stage direction "End of world," and to a stranger it often seems as if some great collective hallucination had seized everyone present, causing one aging employee to roll round and round inside a stainless-steel cylinder while another sits astride a hollow drum and belabours it with the biggest hammer outside performances of Wagner's Ring.

But the hallucination is ours, not theirs: This is, in point of fact, a precision workshop of the highest class, and it is here that Calder made among other things the forty-six-ton stabile for Montreal's Expo 67. He is as much at home in a great engineering shop as he is in the single-handed chaos (as it seems) of his studio. Many wellknown artists have called in the help of professional engineers in the last ten years or so, but Calder is the only one who can outtalk the professional in his own language. These huge new pieces are a blend of architecture, engineering, vegetation, and the world of elephant and giraffe. If they are not properly anchored, a hurricane could cause them to slice through a ten-storey building and come out the other side.

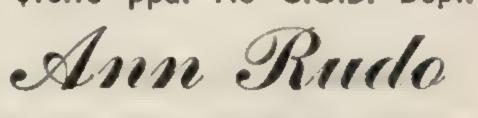
Yet the calculations involved do not prevent the echoes of leaf form in "Cactus" from being as moving as anything in Matisse's late paper cutouts, or the bunched hump of muscle in "Bucephalus" from being as stirring as anything that the anatomy of a dinosaur or brontosaur can have had to show. Calder is as much Calder in these gigantic pieces (you can comfortably drive a truck through the middle of the fifty-eight-foot high "Teodelapio") as he is in the toys he makes for his grandchildren or in the "Chien Méchant" sign that he painted outside the front gate.

It is because Calder is a complete man and not a well-developed fake that everything he does, on no matter what scale, speaks for him. If asked directly about all this, he will take refuge in self-parody or a quick dive towards the well-stocked cellar; but we can say, though he never will, that Saché-Balzac, as the guidebooks try so hard to call it, could be renamed Saché-Calder and be all the better for it.



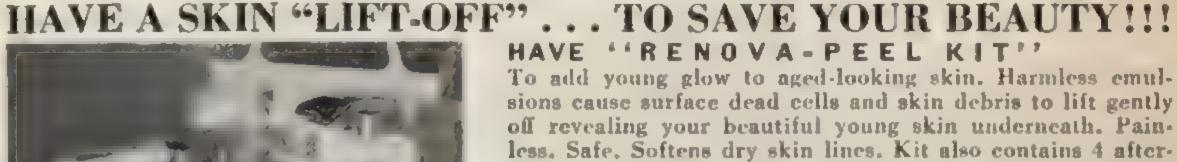
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The stellar metallics for feet and legs

Fashion details for pages 98 to 105

Pages 98-99. Platinum patent leather pumps, below, left, with gilt ring buckles. Valentine. About \$19. Bonwit Teller; Boston Store, Milwaukee; Stripling's, Fort Worth.



Hanes stretch nylon Snaptites. At Altman's; Joseph Magnin. T-strap patent leather sandals, near left, with higher, angular silvery heel. Mademoiselle. About \$25. Lord & Taylor; Hudson's; J. W. Robinson. Van Raalte Cantrece nylon stockings. Bloomingdale's. Sarff-Zumpano printed velveteen jumpsuit, of rayon woven with Mylar (Kaplan fabric). About \$100. To order at I. Miller Galleria. Pakula earrings, at Altman's.

Pages 100-101. Below, far left, low boot of wax-finish leather with silvery buckle, rivetted heel. Domani. About \$17. Bonwit Teller; Dayton's. Opaque nylon ribbed tights by Hudson. Best & Co.; Jordan Marsh, Boston; Joseph Magnin. Sarff-Zumpano jumpsuit. Of Dynel (Borg fabric). About \$90. To order at I. Miller Galleria. Below centre, left, brass-buckled patent sandal. Cover Girl. About \$12. Bonwit Teller; Rich's. Van Raalte nylon knee sock. Bloomingdale's. On the other foot, orange patent



walking shoe, metal strips across the throat. Mannequin. About \$16. Bloomingdale's; Jelleff's; Levy's, Memphis. Stretch nylon knee sock and grosgrain garter, by Round-the-Clock. At Bloomingdale's; Hudson's; Neusteters. Near left, anklehigh pearlized leather boot. About \$42. By and at I. Miller. Hudson's silvery, alligator-printed stockings. Antron nylon. At Bergdorf Goodman; Jordan Marsh, Boston; Joseph Magnin. Apricot mini-tunic by

Strega, of Comark vinyl. About \$100. To order at I. Miller Galleria. Fun-glasses at Hip-ity-Hop Shop.

Pages 102-103. Platform sandals of iridescent flame-orange leather, below, far left. By Mademoiselle. About \$25. Lord & Taylor; Hudson's; J. W. Robinson. Shown with a gold-and-orange mini-tunic and matching shorts. By Strega,



of nylon and rayon woven with metallic yarn (G. Hirsch fabric). About \$100. To order at I. Miller Galleria. Near left, gold-flecked bronze Corfam pumps with grosgrain bows. By Valentine. About \$18. Bonwit Teller; Boston Store, Milwaukee; Stripling's, Fort Worth. Bronze Antron nylon Round-the-Clock stockings. Bloomingdale's; Higbee; J. W. Robinson. Mirrored gladiator straps added.

Pages 104-105. Below, left, low-heeled spat shoes of bronze-and-silver leather. By and at I. Miller. About \$42. Van Raalte silver pantie stockings, of nylon with metallic threads. At Bloomingdale's. Sarff-Zumpano ivory silk mini-jump. About \$90. To order at I. Miller Galleria. House of Joy necklace, Centre, silvery leather mule



on a silvery chain, by Mademoiselle. About \$27. At Lord & Taylor; Hudson's; J. W. Robinson. Worn with Hanes midcalf evening stockings, of silvery nylon. At Altman's. Asymmetric jumpsuit in white-andgold matelassé. By Gussie & Becky, of cotton and rayon woven with metallic threads (Couleur fabric). About \$100. At Mad Jacs. Earrings by Stanley Hagler. Near left, in Corfam and lizard ankle-strapped gunmetal clogs with an indented

heel. By Evins. About \$150. To order at I. Miller. Hudson's silvery-striped pantie stockings, of nylon and Lurex threads. At Bergdorf Goodman; Jordan Marsh, Boston; Joseph Magnin. Sarff-Zumpano silver foil mini-jump embroidered in black cotton. Coin-Glazed to vinyl (embroidery by Aristocrat). About \$110. To order at I. Miller Galleria. Charles Elkaim earrings at Henri Bendel.

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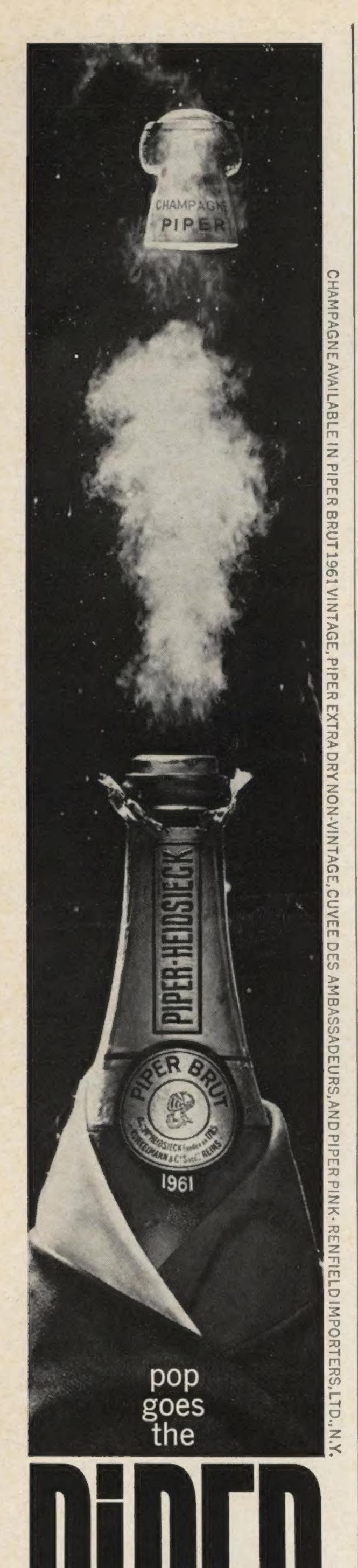
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Gloves

(Continued from page 125)

el. When gloves no longer respond to the above method, dissolve 1 quart benzine and 5 tablespoons Epsom salts in a jar (pastel gloves are not colour-fast). Starting with the palest shade, wash one pair at a time in this mixture—but don't soak the gloves in it. Clean them with Turkish towelling. Then blow in them and hang up to dry. . . . Cleaning black suède gloves: Go over them with an art gum eraser. Then brush with a rubber brush.

Special tips (Continued)

on the mixture with a soft toothbrush. Wipe the hat with a damp rag. Dry it in the sun. The salt cleanses, the lemon juice whitens, and the egg white glazes the straw.... To clean fake flowers: Put the flowers in a brown paper bag. Add 1/2 cup cornmeal and 1/4 cup salt. Close the bag and shake gently. Put the bag in a dry place for two or three days. Shake the bag from time to time. When you take the flowers out, hold them over the steam from a kettle-this will freshen any wilted ones and get them back in shape. . . . Cleaning covered buttons: To protect the buttons against rusting when a dress is washed or dry-cleaned, wipe some of the moisture off the buttons before the dress has a chance to dry, and work in as much cornstarch as possible to help dry them (because it is the long drying time that causes rust and discolouration). Roll the dress in a towel with just the row of buttons peeking out from the towel. . . . Removing hemline marks from a lengthened hem: Clean any soil off the hem area with cleaning fluid. Brush well on both sides. Mix 1/2 teaspoon of vinegar with 1/2 teaspoon of Borax and add to a cup of hot water. After testing the fabric, dip a cloth in the solution, wring out, and place over the hem mark on the wrong side of the fabric. Dab hard with a warm iron-do not slide the iron. Set aside to dry completely. When dry, brush on right side with a soft cloth. (If the hem mark is very deep, place a cloth over the hem when you set it aside to dry, and stack heavy books on top of it. Remove when dry.) . . . To whiten woollens yellow from age: Rub articles with a cloth dipped in ammonia.

helps dry them if wet from the rain. . . . Boning shoes-and also handbags: Rub over all the cracks with a stag's shinbone. While boning the flap of a handbag, bank it against a book so there is good support. If a stag's bone is not available, one can get almost the same effect by using the fleshy part of the palm of the hand; the important thing is the heat that the rubbing can work up. . . Cleaning black leather on a clean rag to remove dirt and old polish. Next, wet a cloth and dip it in a tin of polish (Kiwi is good). Work well into the leather-working in the dampness as well as the polish (the cloth should be wet but not dripping). At this point a stag's bone is handy; a good pair of shoes will not have any creases if boned directly after polishing. . . . Cleaning black patent leather shoes: Rub periodically with paraffin oil (mineral oil). Polish with a soft dry cloth. Then, before putting the shoes away in the closet, smear with Vaseline and work in well. Leave the merest veil of Vaseline on the shoes and put them in the closet. When ready to wear, rub off the last trace of Vaseline with a cloth and polish the shoes with a dry cloth. . . . Cleaning pigskin shoes: Rub the squeezed half of a lemon over the pigskin, or clean with a soft cloth dipped in lemon juice. Do not use polish. . . . Cleaning tan leather shoes: First wipe shoes with a cloth dipped in methylated spirits (wood alcohol). Apply polish and work in well (do not use water for tan shoes). Buff to a shine. ... Cleaning pastel kid shoes: One method is to use coloured crayons-there is enough wax in the crayon to give the polish needed. An alternative is to add watercolour paint, vegetable dye, or laundry blue (depending on the colour of the kid) to a small amount of neutral shoe cream. For white water-marks caused by salt strewn on city snow, try a little white vinegar. . . . Cleaning fabric evening shoes: First, go over the shoes with an art-gum eraser, rubbing gently all over to remove as much dirt as possible. Then dampen a cloth with just enough cleaning fluid to moisten the entire shoe, and work very quickly and lightly. Never rub too hard. If the evening shoes are white, rub flour all over the shoes after cleaning. Just go over the shoes lightly to prevent the cleaning fluid from leaving any ring; let the flour remain several minutes before brushing it out. . . . Cleaning riding boots: Before polishing the boots, clean thoroughly with saddle soap to get the sweat and lather out of the boots; work the saddle soap well

Laundry (Continued)

into the leather. Then polish.

make a tube of paper and put the skirt inside; pull the tube closed so that it is just the size of the pulled-in straight pleats, and keep the tube snug by putting Scotch Tape around it. Hang the skirt up on the centre part of a hanger, anchoring both skirt loops on the upright part of the hanger.... To wash polished cotton or glazed chintz, save the water rice has been boiled in. Add a small amount of glycerine to the mixture, and use for the last rinse. For white polished cotton, substitute a tiny amount of blueing for the glycerine. ... To wash linen dresses, dissolve 1 dessertspoon of gelatine in hot water and add to the rinsing water. This gives and/or preserves a crease-re-

sistant finish. . . . To wash small fine articles, such as lace handkerchiefs, cover a large bottle with Turkish towelling and sew it on to stay. Wrap articles around the bottle and cover with several layers of cheescloth. Put the wrapped bottle into a pail of suds, swishing it up and down. Rinse thoroughly before unwrapping. If the pieces are flat in shape, place them on glass or marble while wet, stretching them into shape. When dry, peel them off. They do not need to be ironed. . . . To wash Shetland scarfs and other delicate woollens, use Woolite and wash according to the directions-if the articles are very soiled, add just a few drops of ammonia to the Woolite solution. Never rub woollens; keep squeezing in the suds (rubbing soap on woollens thickens and hardens the wool). When rinsed thoroughly, squeeze well and place each article in turn between two Turkish towels. Roll with a rolling pin to remove moisture. Place a dust sheet or large clean towels on the floor. To block a Shetland scarf, pin the edges of two adjoining sides to the cloth beneath-stretch the remaining two sides to their original shape, placing pins in each point of the design until the shape is exactly right. The scarf will not need to be ironed when dry.

Dry-cleaning clothes

(Continued)

cover the pail to prevent the fumes from escaping. Then rub all soiled spots quickly, going over the entire dress. Squeeze out the fluid and remove the dress. Drop in the next item. Then place the dress just removed on a large piece of Turkish towelling. "Scrub" it all over with another piece of Turkish towelling soaked in cleaning fluid-do the top of the dress first, then the skirt (be sure the windows are wide open while doing this). Repeat with each item when it is removed from the pail. Hang each up to dry where there is plenty of fresh air. Drain off or strain the fluid in the pail when it gets cloudy. . . . Drycleaning with flour: This method is often preferable to cleaning only with fluid. After checking the article for any stains, place the dress or coat to be cleaned on a large Turkish towel, "Scrub" well all over with a cloth dipped in cleaning fluid. Then heat a small amount of flour in a pot, stirring over a gentle heat to prevent the flour from turning the slightest bit brown. Rub the hot white flour into a small section of the dress very carefully. Repeat until the entire dress has been treated with hot flour. Roll up the dress in an old sheet and put it away for a few days. Then shake out the flour over several sheets of newspaper. The hot flour treatment is excellent for knits and felts. And swansdown can be cleaned simply by rubbing the heated flour into small sections at a time, and, after rolling it up and putting away for a few days, just shaking until all the flour is out of it.

Shoes (Continued)

shoes: First, use a little benzine

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are Creme Toner blondes. Always have been.

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